

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1863.

LONDON, SATURDAY, JULY 11, 1863.

PRICE
THREEPENCE
Stamped Edition, 4d.

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE. MEETING, 1863, AT NEWCASTLE-UPON-TYNE. ARTICLES FOR EXHIBITION.

The Local Executive Committee intend holding an Exhibition during the Visit of the British Association in August next, in the Central Exchange News Room, and are desirous of obtaining Mining and Engineering Models, Specimens specially illustrating the Manufactures of the Neighbourhood—such as Iron, Lead, Pottery, Glass, Clay Wares, Chemicals, &c.; also Specimens of Manufacturing Processes from any other locality, Philosophical Apparatus, Microscopes, Objects of Natural History, Pictures, Statuary, and other Works of Art.

As it is of the greatest importance that the Committee should receive early intimation of intended Contributions, any one willing to exhibit should communicate with the Committee with as little delay as possible, in order that the various applications may receive the necessary consideration.

The value of articles of importance should be stated so that Insurance may be effected, and the Committee will undertake the risk and care of all Contributions whilst in their hands. The Carriage of Approved Contributions will be paid by the Committee.

A. NOBLE,
R. C. CLAPHAM,
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ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

WORCESTER, 1863.
AGRICULTURAL SHOW OF THE ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

PROGRAMME.

The Yard for the trial of Steam Engines (fixed and portable), Corn-dressing Machines, Corn and Seed Separators, Corn Screens, Fixed Portable Steam Thrashing and Finishing Machines, Barley Hummellers, and Miscellaneous Agricultural Articles, open from Noon till 6 P.M.; admission, 5s.

Wednesday, July 15
The Trial-Yard open from 9 A.M. till 6 P.M.; admission, each day, 5s.

Thursday, July 16
Friday, July 17
Saturday, July 18
Cattle and Implement-Yards open from 8 A.M., at which hour the Judges will commence inspecting the Live Stock and making their awards; admission, 10s.

Monday, July 19
Tuesday, July 20
Wednesday, July 21
The GENERAL SHOW OF Cattle, Horses, Sheep, Pigs, and Implements, open from 6 A.M. till 6 P.M.; admission, 2s. 6d.

Public working of Steam-Cultivators on land in the neighbourhood of the Show-Yard.
Thursday, July 22
Friday, July 23
The GENERAL SHOW OF Cattle, Horses, Sheep, Pigs, and Implements, open from 6 A.M. till 6 P.M.; admission, 1s.

By the Regulations of the Society, all persons admitted into the Show-yard, or other places in the temporary occupation of the Society during the Meeting, shall be subject to the Rules, Orders, and Regulations of the Council.

By order of the Council,
H. HALL DARE, Sec.

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STRAWBERRY-HILL. — A BAZAAR will

be held, by the kind permission of Frances Countess Waldegrave, in the Gardens of Strawberry Hill, on WEDNESDAY, 15th, and THURSDAY, 16th, of July, in aid of the FUND for the ENLARGEMENT of HOLY TRINITY CHURCH, Twickenham.

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Frances Countess Waldegrave will preside at the Refreshment Stall.

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QUEEN'S COLLEGE, CORK. SESSION 1863—64.

MATRICATION AND SCHOLARSHIP EXAMINATIONS.

ON TUESDAY, the 30th of OCTOBER next, at Ten o'clock A.M., an EXAMINATION will be held for the MATRICATION OF STUDENTS in the FACULTY OF ARTS, MEDICINE, and LAW, and in the DEPARTMENTS of CIVIL ENGINEERING and AGRICULTURE.

The Examinations for Scholarships will commence on Thursday, the 31st of October. The Council have the pleasure of conferring at the value of £40. each, viz.:—SEVEN in the Faculty of Arts, Two in the Faculty of Medicine, and One in the Faculty of Law; and FORTY-FIVE JUNIOR SCHOLARSHIPS, viz.:—FIFTEEN in Literature, and FIFTY in Science, of the value of £10. each; Six in Medicine, Twelve in Law, and Two in Civil Engineering, of the value of £20. each; and Four in Agriculture, of the value of £20. each; to sixteen of which first year Students are eligible.

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By order of the Central Committee,
THOMAS PURNELL.

ANTHROPOLOGICAL SOCIETY. — DR.

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University of St. Andrews,
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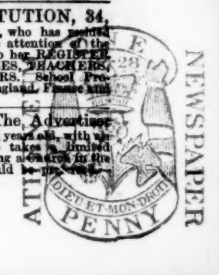
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LITERATURE

Cavalry: its History, Management, and Uses in War. By J. Roemer, LL.D. With Illustrations. (New York, Van Nostrand; London, Trübner & Co.)

THE cavalry raids of Stewart and Pleasanton have been among the most exciting and romantic incidents of the American war. They have also been among the most surprising. A body of volunteer cavalry is a very difficult arm to raise and train. Even in England, where every gentleman hunts and every farmer rides, our volunteer cavalry has scarcely kept pace with the movements of the force. In a great hunting county, under the leadership of a Duke of Manchester, we have raised a body of light horse which no regular troops could either elude or overtake in the field. The Sussex Light Horse are not inferior to those of Hunts; and many other shires could send companies into the field which for power of riding would find no equals in any regular army. But the effective force of mounted volunteers falls below the need of the service and the natural expectation of the case. The fact is, that it requires some natural propensity for the saddle and much time and labour to make a lancer or a dragoon.

The difficulties found at home lend an interest to the study of the American Cavalry.

Dr. Roemer's work on Cavalry was commenced for the instruction of certain gentlemen of New York, who, on the commencement of the Civil War, were anxious to become mounted volunteers. The dimensions which hostilities soon assumed, and the consequent increase of interest in military affairs, induced the author to swell his book from a mere elementary introduction, into an extensive treatise, embracing not only that arm, but the art of war. The dollar-warehousemen are becoming a military people; events are gradually producing generals, and we may regard this book as the precursor of a numerous series of American works on military science. War seemed an easy thing to our confident cousins; they had men in abundance, money in the same proportion, and ample means for furnishing an army with clothing, weapons, ammunition and every requisite for active service. They were deficient, however, in good officers to train, and skilful generals to direct, the energies of the brave, well-equipped men at their disposal. Wanting these, their vast armies were only means to render loss of life greater, defeat more complete. They have at last discovered that, without skill and experience, mere numbers only increase the chances of failure. Experience they have now acquired, but, without science to combine and utilize that experience, little profit will ensue from the bloody education they have gone through. History can show us no leader who possessed greater natural talents for war than Napoleon, yet even he did not rely entirely on his wonderful intuition. "Read, and read again," said he, "the campaigns of Cæsar, Hannibal, Turenne, Marlborough, Eugène, and Frederick the Great; that is the only way of becoming a great captain." That this axiom, so emphatically recommended by the most successful warrior of any age, is beginning to be received as true by the Federal officers, may fairly be concluded from the appearance at this moment of the work before us. The author possesses ample opportunities for ascertaining the wants of his countrymen, and would scarcely have ventured on an undertaking entailing so much labour and research, had not that want been pretty plainly expressed. Evidently, war is passing in

America from the phase of mere undisciplined brute force, barren of permanent results, into that of a recognized science.

The first chapter in Dr. Roemer's book is devoted to a general consideration of the importance, constitution, proportion to other arms, descriptions, and improvements of cavalry; with these topics are included some considerations on national defence. The author commences with a few reflections concerning the future use and relative proportion of cavalry,—the action of which branch, some think, will be much diminished by the recent great improvements in artillery and rifles. He shows that, at all events, this is not the idea of the military authorities of the different European armies. The following is the proportion of cavalry to infantry in some countries. France, 1 to 6; Bavaria, 1 to 6; Wurtemberg, 1 to 4.9; Saxony, 1 to 6.5; Hanover, 1 to 4.8; Denmark, 1 to 5.6; in other secondary states the cavalry is 1 to 6. England, instead of diminishing her cavalry, has recently increased it by three regiments, making up a total of 31 English regiments, besides between 30 and 40 native irregular corps in India. France has made arrangements for augmenting her peace establishment of 62,798 horsemen to 100,221 in time of war, by calling out the men on furlough. Prussia has raised her establishment of 38 regiments to 48, numbering 29,957 sabres, and has moreover decreed the conversion of 12 regiments of Landwehr cavalry into permanent regiments. Austria, while reducing her infantry by 30,000 men, still keeps up her cavalry to its former strength of 40,344, capable of being increased in time of war to 52,760. Russia has, since the Crimean War, augmented that branch of the service to nearly 90,000 men, exclusive of Cossacks, Bashkirs, &c., computed by our author at nearly 100,000. He is therefore, we think, justified in asserting that whatever may be the ideas of theorists, those most concerned and best able to form an opinion do not consider that cavalry is "no longer of use." He justly says that the hapless Balaklava charge proves nothing. Our cavalry, owing to a mistake, which it is needless here to speak of, were, contrary to all rule, launched alone, against infantry and artillery strongly posted and supported by numerous cavalry. Napoleon laid it down as an axiom, that cavalry should be to infantry as 1 to 4, giving however to France only 1 to 5, on account of the mountainous nature of some of its districts. To Italy the same great authority assigns only 1 to 13. This last statement completely upsets the deductions of those critics who base on the small use made of cavalry in the late campaigns in rugged, intersected Lombardy their opinion that this arm has lost its importance in war. Dr. Roemer says that the only real cavalry combat in that campaign took place at Solferino. From this one would be led to infer that only on that occasion did the cavalry take an important part. He is in error. It was of great service at Montebello, where eight squadrons of Piedmontese cavalry by repeated charges delayed the advance of Stadion till Forey could come up. The result was the defeat of the Austrians. Incidentally, the author touches on the question of the rifled gun paralyzing the action of cavalry, and examines the ground afforded by the events of the Italian campaigns for coming to this conclusion. It has been said, that a battery of rifled cannon having at 2,000 yards thrown a squadron of lancers into confusion, the concentrated fire of several batteries at the same range prevented a charge of twenty-five squadrons and put them to flight. To this statement Dr. Roemer objects that the squadrons thus put to flight continued to act vigorously until the end of the battle. This

they did at considerably less distances than 2,000 yards. "They arrived within 200 yards of Vinoy's division of the corps d'armée of Niel, and were checked only by the grape and round shot of forty-two pieces of cannon." He also reasonably conjectures that the narrator, in the excitement of the moment, and unable clearly to discern, through the dust and smoke, what was happening at 2,000 yards' distance, mistook a change of position for a rout. Cavalry, he justly remarks, do not begin to charge at 2,000 yards.

The author next proceeds to consider the advisability of maintaining standing armies, and ridicules the absurdity of trusting entirely to militia or volunteers. His views on this head scarcely require notice, the events now passing in his own nation emphasize them so completely. Two of his assertions are, however, remarkable as proceeding from a citizen of a democratic community. One is, that the conscription is far preferable to voluntary enlistment. Now, we and all free countries have ever proclaimed the doctrine that every man is bound to give personal service, if required to do so, in case of invasion, actual or imminent; but conscription has always been considered the peculiar attribute of despotism. So much, indeed, is this fact recognized that even the present Emperor of the French has lately sought to diminish its oppressive effect by endeavouring to tempt volunteers by means of the money which those drawn pay for their exemption. Prussia, Austria, Turkey, Russia and France, all more or less military despotisms, have recourse to conscription in order to maintain their armies; we, on the contrary, make it a boast that our ranks are filled with volunteers, in the fullest sense of the word. Dr. Roemer calls them hirelings: this is a misapplication of terms. A hireling is one who serves for pay, and an army raised by conscription is as much composed of hirelings, if the soldiers receive pay, as the British forces. It is true he draws a distinction between those who only receive pay and those who are induced by a bounty to enlist. This is distinction without difference. In both cases the soldier serves for what he receives, whether in the shape of bounty or daily pay. The true mercenary is he who enters the service of a foreign country for the sake of profit. Dr. Roemer also asserts that the fear of a large standing army becoming an instrument of despotism is without foundation, provided that army is raised by conscription. "Drawn in like proportions from all parts of the country, such an army could not but desire its universal good." The teachings of history seem to have been thrown away on this inconsistent Republican.

The author enters at some length into the question of the relative merits of light and heavy cavalry, and cites several instances, showing what each in turn has effected. He mentions the case of the squadron of Hungarian hussars which, in 1849, charged and routed with great loss to their opponents several squadrons of Austrian cuirassiers. As a specimen of the prowess of cuirassiers, he tells us of the 13th Regiment of French cuirassiers, who in the battle fought near Lerida, during the Peninsular War, charged the *dile* of the Spanish army, and in less than a quarter of an hour cut down 10,000 cavalry, infantry and artillery, making also 6,000 prisoners. He is likewise careful to support the claims of the lance, "the queen of weapons," as Montecuculi calls it. The passage is so short that we shall give it verbatim.—Indeed, the lance is a most formidable weapon in the hands of those who know how to use it. In 1813, at the battle of Dresden, a division of

Austrian infantry resisted for a long time the repeated charges of the French cuirassiers merely with their bayonets, the rain having spoiled their cartridges. At length General Latour-Maubourg placed at their head the fifty lancers of his escort, who at once made a breach, through which the cuirassiers then rushed and completed the work of destruction." The author, with sound orthodoxy, pronounces dash and the proper use of reserves to be the two great essentials in a leader of cavalry.

The second chapter is devoted to strategy and tactics, but is not especially remarkable in any way. We pause, however, for one moment, to enter our protest against the assertion of our author, that while the strategy of the ancients is a fit subject for study, a consideration of their tactics is worse than useless. For the benefit of non-professional readers, we will premise by saying, that Strategy is all that relates to the general plan and conduct of the operations of war, in short, to the placing an army in the best possible condition for fighting a successful battle; while Tactics is the art by which that battle is fought. Tactics is strategy in miniature, is in fact strategy on the theatre of combat. Evidently, therefore, strategy has undergone but little change in the course of centuries, while tactics have suffered certain modifications from the introduction of firearms and the improvement of artillery. The grand principles of tactics, however, still remain the same. The whole secret of success continues to be now, as ever, the bringing the greatest number of one's own forces to bear on the smallest number of those of the enemy. Consequently, the battles of Alexander, Hannibal and Cæsar may be read by military men with benefit. The author enters into the subject of the effect of rifled firearms, which he treats with fairness. His opinion is, on the whole, one which we fancy will meet with the sanction of most military men,—except, perhaps, General Hay and the great lights of the Hythe School of Musketry, who think that there is nothing like leather, or, in this case, like powder. Because so important a part of a soldier's training as target-practice, has been long neglected, these fanatics would now cry up the rifle to the detriment of every other arm. "The soldier who is not skilful in the use of his rifle," say they, "is an incumbrance to his regiment;" and again, "cavalry and artillery can never stand before the Enfield bullet." Now, as to the first, these theorists seem to forget that the bayonet is still something, and that battles have been chiefly won by that weapon. As an instance of its continued utility, we refer objectors to the late campaigns in Lombardy. With regard to the annihilation of artillery, we would remark, that practice at the target is very different from firing amidst the smoke, dust, hurry and confusion of a battle, with shot and shell tearing through the air on every side. The hand of a soldier who has been marching and running a good deal is sure to be somewhat unsteady; neither is he likely to be cool enough to calculate distance very accurately. The battery also would probably be moved occasionally for the purpose of rendering the range of the skirmishers uncertain. With cavalry the case is almost equally strong. Their advance would probably be covered by artillery. No good cavalry officer would charge, over an open plain, resolute, unbroken infantry drawn up to receive him. The author says:—"The improvements of artillery all favour cavalry. Horse artillery now moves with almost equal speed, and acts in concert with the latter; while formerly these laboured alone. With such powerful auxiliaries, cavalry are unquestionably more formidable than before, and, with horse

artillery, they must always destroy infantry, however good and tried it may be; for even though the cavalry alone may effect nothing against them, the artillery will shatter them, while they keep together, and when they attempt to deploy, they must fall a prey to the horsemen." Even supposing that on an open plain cavalry charge a square of unshaken infantry, the effect of the fire, Dr. Roemer imagines, will be little increased by the augmented range of rifles; 1,000 yards can be passed over by horsemen in four minutes at the following paces: 700 yards at a trot, 200 at a gallop, and the last 100 at full speed. The infantry, with nerves shaken by the imposing appearance of a charging line, would do but little damage. The distance would have to be carefully calculated, and the sight adjusted for each shot, the range changing so rapidly as not to allow of rectification, and the least mistake, the slightest pause in taking aim, producing a miss. We do not go with him so thoroughly when he asserts, with the late Capt. Nolan, that intrepid cavalry, properly led, ought always to break squares of infantry. The reasons given by both are convincing, and the result would, no doubt, be what he declares *ought* to be the case, were men and horses machines. Unfortunately, such is not the case, and experience proves that his theory can seldom be reduced to practice. Squares *have* been broken, it is true, but this has happened rarely. Dr. Roemer cries up the French cavalry, yet these failed at Waterloo to make the slightest impression on our squares. No one can say that they charged irresolutely or were badly led. The best argument in favour of Dr. Roemer's doctrine is one which he does not neglect to bring forward, namely, the success of the Turkish cavalry against the Russian infantry at the beginning of the last century. The Turks inspired their opponents with so much dread that the infantry of the latter only considered themselves safe against their furious charges when they were protected both by long pikes and moveable *chevaux-de-frise*, as well as flanked by artillery. The author particularly impresses upon his readers that the moment for the charge must be promptly seized, that it must be carried out at full speed, and be properly supported by reserves. He also inveighs against frittering away all the cavalry among different divisions, instead of uniting it in one mass. He has here the unquestionable authority of Napoleon. A good general of cavalry is seldom to be met with, and England has been poor in that description of officer. The following passage of Dr. Roemer, on the subject, tersely accounts for this poverty: "History is full of instances which show that battles are much more frequently gained by the assailants than by the assailed. The attack exalts strength to power. Fortune favours the bold: even when the one party is weaker than his foe, that weakness is best concealed by daring and confidence. Herein the characteristic of cavalry pre-eminently consists, and hence we may readily understand why this arm so rarely possesses generals of distinction, especially in systems where its chief officers are appointed by chance or seniority." With excusable partiality for his own branch of the service, the author declares that cavalry, properly handled, can do anything. He supports his assertion by such anecdotes as this:—"On the 28th of October, 1805, after the battle of Ulm, when the Archduke attempted to make a junction with the army of General Werneck, Lieut. Desmichels, being very near Nuremberg, with thirty chasseurs of the Imperial Guard, attacked and captured five hundred men of infantry, two standards, twenty pieces of cannon with their caissons, charged and pursued on a road four hundred dragoons

of Thurn, made one hundred prisoners, killed and wounded as many, and took with his own hands the colonel of the regiment."

He objects to tents because they retard the movements of an army in the field, and because in any cultivated country shelter can be generally found, or materials procured for the construction of huts, which he considers the best kind of cover. Napoleon expressed himself to a somewhat similar effect; and that tents are a great incumbrance, no one who has seen the baggage of an army, particularly of an Anglo-Indian army, on the march can doubt. The rule, however, is not universal. At certain seasons of the year, in temperate climates, and thickly inhabited countries, tents may be dispensed with, but under other conditions they are absolutely necessary. What could we have done without them in the Crimea or in India during the late mutiny? Without protection from cold and rain in one case, and the vertical rays of the sun in the other, our troops would have been annihilated. Dr. Roemer is mistaken when he states that during the Crimean War the mass of the French army had no other covering than the *tentes d'abri*. We can testify from personal knowledge that they used tents nearly as large as our own. Moreover, the French arrangements cannot be cited as models. During the winter of 1855-56, while our men were in excellent health, and abundantly provided with everything, theirs were dying of fever by thousands. At that time the French soldiers might often be seen lurking near the English camp in order to get the surplus biscuits which the latter did not want. The fact is, the French had no newspaper reporters among them, either during the first or second winter. In the matter of outposts, the author, we think, assigns too large a force to that duty, and places it at too great a distance. Were his method adopted, either the men would be worn out, or the advanced posts liable to be cut off. As far as we can make out from the diagrams and the text, which latter is rather obscure, he would place his advanced posts at distances varying from one and a half to three and a half miles from the centre of the camp. Now three and a half miles is an excessive distance, and the limit of the time he requires for the main body to get under arms and form up,—namely, from ten to thirty minutes,—more than is demanded by disciplined troops. He would have, moreover, four protective chains round the army, namely, sentries, outposts, grand guards and reserves. Now grand guards are seldom required during the daytime, and the reserve Dr. Roemer speaks of is supplied by a body of troops which remain in camp day and night, ready to turn out at a moment's notice. Dr. Roemer's forte is evidently not outpost-duty, and he omits many useful hints on the subject. He somewhat reminds us in this place of the officers from the senior department at High Wycombe, who, at the beginning of the century, in the Shorncliffe camp of instruction, were asked to manœuvre a brigade. They spurned the idea of such petty employment, and said they had only been trained to move 100,000 men. Both in their case and that of our author, knowledge of war has, we suspect, been obtained in the closet, not in the field.

In the chapter on 'Soldiers and Officers' occur some sensible remarks about the best system of promotion; that of the French army, which he takes as a model, however good in theory, could not be carried out with troops raised by voluntary enlistment. In what he says regarding the instruction of officers we thoroughly concur. The following extract from a letter of Frederick the Great is worthy of the consideration of our military authorities: "Of

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what use is experience if it is not guided by reflection? It is thought alone, or rather the faculty of combining ideas, that distinguishes man from the brute. If a mule could have made ten campaigns under Prince Eugène, it would not for that reason have become a better tactician."

Curiosities of Occult Literature. By C. Cooke. (Hall & Co.)

WHILE the country is laughing at the pretensions of Lieutenant Zadkiel, a few idle people will perhaps like to turn over the pages of this weary, dreary, inexplicable little book, in which Mr. C. Cooke declares his faith in the soothsayer, and gives the reasons for his belief. In the year 1847, Mr. C. Cooke, a young solicitor with a weak head and a little money, was "introduced to astrological science": that is to say, to Zadkiel and to a lecturer on phrenology, who so imposed upon him with their astral jargon, that he conceived an ambition to become as wise as they. Two years later he wrote to Zadkiel, ordering an "astrological judgment" on his character, past life, and future career. "At the end of the year 1849," says Mr. Cooke, "I wrote to the editor again on the subject, and I requested him to prepare the calculations which the astrologers give when they have obtained the time of birth of a person; and I gave some information respecting myself which tended to confirm the statements previously written by him. I received at the end of the year detailed particulars respecting the events which would probably occur in the future, and which have occurred generally as predicted, although not complete, and inexact in many particulars." The "astrological judgment" was faulty, but some of its vague predictions were so far fulfilled that Mr. C. Cooke, of Southampton Buildings, Chancery Lane, became a devoted follower of Zadkiel the prophet. Having already paid the astrologer 10*l.* for the astral judgment just mentioned, he proceeded to open his pockets and relieve them of greater sums at the bidding of the professor of occult science. Zadkiel projected the "Wellington Telescope Company," and caused his obliging disciple to spend money and time and labour in endeavours to put that company favourably before the public, and to secure for it the patronage of Lord Robert Grosvenor, Sir E. B. Lytton, Lord Brougham, and other men of social position. In touting for the project, Mr. Cooke was instructed by his chief to respect the weakness of the age, and to represent that the company aimed at promoting the study of astronomical, not astrological, science amongst the people. "As to the matter of your connexion with the telescope," wrote the inspired teacher to his pupil, Nov. 8, 1852, "it strikes me the best policy will be to have it clearly understood by your friends that it has nothing to do with astrology, and is merely for the furtherance of the science of astronomy. The other thing is not yet popular enough to bear naming in the same day with anything to which the public support may be required." With similar caution Lieutenant Morrison wrote to the author with regard to Lord Brougham: "I quite agree in all you mention, except as to Lord B. having any idea at all of my being Zadkiel. He, no doubt, holds astrology to be such a contemptible affair that he never looked at one of my works, and I would wager hardly knows of their existence. I think you may safely dismiss from your mind all idea of this kind. We may even form the company, and build the telescope, and have it at work long before his Lordship will even hear of my connexion with astral science, for it is a matter known to very few. I think with you that Lord B. is the man for our

purpose, and the only man. When his name has been given, others will be easily obtained. I mean 'patrons.' I should like to begin with Lord B." Fortunately Lord Brougham was not caught napping. He declined to patronize the scheme which aimed at founding an astrological college. Sir E. B. Lytton in like manner sidled away from the honour about to be imposed on him. Lord Robert Grosvenor also was too wary a fish to be tricked by Zadkiel's fly. The public telescope company dropped to the ground; but the inexhaustible ingenuity of Zadkiel was provided with other plans for amusing his trustful devotee. Under his fostering care the "Glamorgan and Cardiff Coal Company, capital 50,000*l.*," was started in the beginning of 1853, and in due course Mr. Cooke was made solicitor to and shareholder in the association. Strangely enough, the commercial enterprise turned out very ill for Zadkiel's protégé, but, if we rightly read Mr. Cooke's confused statement, very well for Zadkiel himself:—

"After some time this suit was discontinued, and early in the year 1856 a compromise between all the parties took place. *Lieut. Morrison received 1,000*l.* clear, and he took possession of the mines on his own account in the month of March, 1856.* The respective costs, amounting to some 1,200*l.*, were paid by the shareholders of the Company, and the outstanding claims of creditors were agreed to be settled. This settlement involved the clear loss of my 1,750*l.*, except 190*l.*, which Admiral A— had given for some shares; and in addition to this loss I had to pay calls amounting to some 300*l.* more before a final settlement was effected, in 1857. The Company gave up all idea of purchasing my shares, and they determined to wind up the concern, having been discouraged by the Chancery suit, &c. I have never been able to ascertain the amount of money altogether sunk in this unfortunate mine, but I should think it could not be under 20,000*l.*! *My clear loss was certainly beyond 2,000*l.*, after allowing for the shares which I sold, and the costs which I received for acting as the Solicitor to the Company, and on behalf of Lieut. Morrison in the Chancery suit.* I believe that Capt. S—, the plaintiff in the last suit, lost quite as much, and that another shareholder, Admiral A—, and his friends, sunk a far larger sum in the speculation than all the shareholders together. The Company was not finally dissolved until the 20th April, 1857, after a dreary existence of four years."

Other projects also had Zadkiel in hand for advancing the fortunes of himself and his dear friend and disciple. He assisted in starting the "Emperor Life Assurance Society" and the "Astro-Meteorological Society," in which companies Mr. Cooke's professional abilities were employed. Into the history of these companies we need not enter. It is enough to say that Mr. Cooke gained nothing from them, and that his transactions with the astral teacher have been on the whole disastrous. They have emptied his pockets, ruined his reputation as a man of business, and given him the materials for this book. As a consolation for his losses the victim has still left—an unshaken faith in Zadkiel the Prophet!

As a lawyer Mr. Cooke cries aloud for an amendment to the Vagrant Act, by which practitioners of astrology are subject to penal correction. He holds that the law ought to take its present course towards astrologers who, having no fixed place of abode, wander about the country, fleeing ignorant people whom they delude with promises to tell their fortunes; but he maintains that house-holding astrologers ought to be permitted to exercise their vocation without let or hindrance. The man who pays rates and taxes should be allowed to practise on the credulity of simpletons; but the houseless knave who casts a horary or reads a palm for 5*s.* should be sent

to prison and put to hard labour. In short, there should be one law for the rich and another for the needy. It is a maxim of our constitution, argues Mr. Cooke, that an Englishman's house is his castle; and clearly an Englishman's house is not his castle unless he may do exactly what he likes within its walls. According to the learned jurist, those who clamour for household suffrage have no just estimate of the privileges which householders ought to enjoy. Punctual payment of parish rates, we suppose, should clothe the free-born Englishman with right to beat his wife, and poison his children by his own fireside.

The most valuable feature of Mr. Cooke's volume is its exposure of Lieutenant Morrison. At the trial of *Morrison v. Belcher* evidence was given that the Lieutenant did not receive money for exhibiting his mystic crystal. The main object of the evidence was to put the plaintiff before the public as a gentleman who, though he believed in astrology and practised it, was too high-minded a personage to accept payment for services forbidden by the law. From the confessions of an admirer it appears that the fortune-teller was paid 10*l.* for an astrological judgment, in the year 1849. Such is the man who the other day asked a court of justice to protect his reputation from the attacks of the press.

Reminiscences of a Missing Man.—[*Erinnerungen an einen Verschwundenen, von Elise Polko.*] (Leipzig, Weber; London, Nutt.)

WHILE Messrs. Speke and Grant are telling the world of their victory over Father Nile, Madame Elise Polko calls our attention to one of the sacrifices which had been made ere that victory was consummated. With a sister's tender hand she has collected the most striking details in the life of Edward Vogel, the missing African traveller, the latest, we fear, of the long list of victims offered to the genius of geographical discovery.

Edward Vogel was born on the 7th of March 1829. He was brought up at the Bürger School of Leipzig, and at an early age took a delight in the botanical walks instituted on behalf of the pupils by one of the professors. As a boy, he was yielding and pensive, but as he advanced in years he became cheerful and hearty. The botanic walks were presently followed by more lengthened pedestrian tours, which rendered him muscular and accustomed him to privations. At the Real School he had acquired a taste for mathematical studies, and at the Gymnasium he turned his attention to astronomy. His introducer to the planets was Magister Stohlfeldt, a Leipzig eccentric, who, with his long thin face, his tail-coat of the fashion of twenty years back, and his wonderful hat, resembled a woodcut from an old book. Once taken to the Observatory, the young scholar never more deserted the eternally-calculating, yet most poetic science. On clear evenings nothing would keep him at home, not even the most cheerful society; he hurried to the Observatory and his beloved stars. "I believe," he would often say, "that the stars could teach me to do without sleep. A fellow would like to have a thousand eyes to look about him, and has no time to grow sleepy."

On leaving the High School, Vogel became a jolly but industrious student. A good fencer, an excellent swimmer, a much admired leaper, he had the ambition of also becoming a graceful dancer. Still it required many rehearsals with his sisters ere he dared to display his skill at a public ball. He did not walk, but shuffled, had a remarkable stoop in his back, and threw back his long light hair in a

most remarkable way. He was passionately fond of music, and declaiming Schiller's verses afforded him a pleasure which he would not give up even when his sisters ran away from him. He hurried after them from one room to the other, into the kitchen, garrets and cellars. But the pleasant life of Leipzig soon became wearisome to him; he wanted a wider field, and as his inclination was noticed, it was resolved in a family council that he should be allowed to complete his studies at Berlin. In 1850, and at the age of twenty, he proceeded to the city, which possessed a great attraction for him, through its celebrities, Humboldt, Ritter and Encke. The first letters of her brother, which Madame Polko publishes, are dated from Berlin. They are the gossip of a poetical youth, who tells his parents and sisters of everything that occupies him. The student reveals himself in the permanent query, "Shall I not have money soon?" This life-question is humorously incorporated in the following letter to his mother:—

Considering that we are already at the sixth of a new month, in regard of the fact that my entire fortune only consists of 15 silver groschen 8 pf., that all my dinner-tickets are consumed, and I am compelled to satisfy myself with two or three sheets of plant paper, while I have only three coffee-beans for four cups of coffee at breakfast, and have every prospect of being like the lilies of the field, unless some money soon arrives, I request and implore your loving mother-heart to induce Herr Papa to send some by return. While I remind you of the botanical case accidentally left behind, in which all sorts of things could be comfortably packed, such as tea and lots of sausages, I subscribe myself, with a pressing entreaty for immediate help, as your slowly but surely starving son Edward.

Vogel had proved his value at Berlin by astronomical calculations, and hence when Mr. Hind requested Encke of Berlin to procure him an assistant at the Regent's Park Observatory, he recommended his competent scholar. By the end of 1851 Vogel was in London, and soon grew habituated to this city, as he found old friends here, and acquired new ones. From London he also frequently wrote about himself and his little adventures, but not so frequently as his mother wished. "What he saw was too much," he replied to her reproaches. "There is not too little stuff here, but too much, so that I do not know where to begin or where to leave off. In Berlin, events worth mentioning occurred at the most once a week; in Leipzig you are delighted to hear of something interesting once a fortnight; but were I to record at night all the new and remarkable things I have seen during the day, I should not have finished by daylight." What he does write, however, is all interesting and kindly. We will first select a passage referring to matters personal:—

On Wednesday evening I was at Chevalier Bunsen's, and very comfortable I felt in the narrow family circle. I must ever and again repeat in how many external things he reminds me of Humboldt, but he has something by far more pleasant and warming about him. Nor does he talk so much or about so many things as Humboldt, while, at the same time, he has not that polite, almost too polite, friendliness of the "Chamberlain," but a heartiness which I find quite irresistible. * * * Bishop is still as warm and kind to me as he was from the beginning. I have dined with him several times, and have always been kindly received at his comfortable house. He possesses a few German words with which he continually greets me—"Guten morgen, lieber Herr!" and "Es ist sehr kalt heute." My relations with Hind are as hearty as they used to be with D'Arrest; and he is the most pleasant and cheerful of companions.

Among Vogel's mild amusements may be reckoned various visits to the theatres; but his opinions about our actors are anything but flat-

tering. Of Mrs. Kean, whom he saw as *Constance* in "King John," he says, "her fearful yelling was the more unpleasant, because her organ was not at all powerful, and hence she usually speaks in the higher tones." Of Mr. Charles Kean he remarks that he is an excellent conventional actor. "In rough, harsh characters, such as *Harry Percy* and *King John*, he was excellent: his *Hamlet* pleased me less, because I still had Devrient's performance in my head, and Kean does not seem to me to rise to his geniality." Here is a scene which it is given but to few foreigners to witness, owing to the interference of the police:—

Among the various theatres I have visited there was one, the entrance to which was one penny for the first and only place. I need hardly mention that it was not situated in any of the noblest streets: the audience consisted of coalheavers, orange-girls and lucifer-match sellers. The *locale* was a long, narrow room, the stage being parted off by a curtain. You had there, for your entrance-money, a farce, in which master and servant were equally ragged, a pantomime, two Indians who mutually killed each other, a puppet-show and two comic songs. Any actor not engaged for the moment came into the audience part, and ascended from there to the stage again. It can easily be supposed that the jokes of the public played a great part. From my own experience it is not nearly so unsafe to visit such places as certain timid people fancy. Out of the four oranges I had in my coat-pocket, only two were stolen from me, certainly a splendid trait of moderation and self-restraint in the lowest class of London society.

The following letters from England mention several celebrated travellers whom he met. He formed the acquaintance of visitors to the North Pole and African explorers, and, on hearing their narrations, the desire of getting on, and being of service to science, was aroused in him. At this period, he received a commission to go in search of Barth and Overweg, and aid them in their labours. This offer was at once accepted, as he writes to his sister Elise:—

Lord John Russell has behaved most liberally. I am not to spare expense, but, on the contrary, to take plenty of everything with me, and of the best. I shall see him once again before I start, at a grand dinner, which Bunsen gives in my honour. Everybody who in England has a name in science is most deeply interested in this my undertaking. Col. Sabine has supplied me with the magnetic instruments; Sir W. Hooker and Robert Brown with the requisite utensils for collecting plants. Bishop and Hind, it is true, are sorry at being compelled to part from me, still our friendly relations have not been in the slightest degree changed by my new prospects. Hind will take the books I leave behind in his charge. Bishop has requested me to write to him very often, and send him seeds. I have begged Sir W. Hooker to name the first three new genera I may find in Bishopia, Bunsenia and Hindia.

To his father Vogel also wrote about the same period, "My life no longer belongs to me, but to science." He had ever been ambitious, but it was ambition in its noblest expression: no envy of really gifted men, but a burning desire to do as much as the best of his contemporaries. The first letter he wrote home from Tripoli bears date June 28, 1853, and is full of sanguine anticipations. Col. Herman, the British consul, and his wife treated him like a son, and the former did all in his power to promote the object of his expedition.

We need not follow the records of his journey as detailed in his letters, for they have all appeared in due season in our columns. The last letter ever received from him is dated from Kuka, December 5, 1855. At this period he had become quite acclimatized, after undergoing the long list of African maladies, and had grown so stout that he could no longer button a coat he had bought at Tripoli.

The letter concludes with an intimation that he intended in a few days to proceed to Wadai, and, if possible, as far as Wara.

With this letter Edward's life terminates for us. From that moment we have passed through all the stages of fear, pain, sorrow and hope, not once, but a hundred times. Ever again we were forced to see the lost man die, ever again we buried him—in order to let him rise again in a short time; and so it went on up to the last days. One heart was at length broken by it—the brave and faithful mother's heart. We others have grown deadly weary of this fearing, desponding and hoping. The last news about the living brother during his stay in Tripoli I received this summer from the former French Consul there, Baron de Testa, who is at present at Mannheim. What kind things he had to say about the "brave jeune homme que nous aimons tant, qui était si aimable et gentil!" "All Tripoli mourned," Testa assured me, "when he left us; he had gained all hearts during his stay there, through his modesty, cheerfulness and liveliness. The young ladies, to whom he paid court a little, were wild about him, and he was asked in jest whether, like poor Richardson, he intended to marry before he set out. He started on his immense journey joyfully and expectantly, as if for a ball, but still with perfect reflection and admirable caution. And Madame de Testa, with her gentle voice, was never tired of praising his *beau geste*." She also alluded to his "air délicat," and the great anxiety which all felt for this young, richly gifted, but apparently so tender life.

The Germans raised a subscription to send out persons in search of Vogel and to acquire a certainty as to his fate. The first expedition, under Von Heuglin, which was very handsomely supported, came to an untimely end at Kartoum, and another bold discoverer, Beurnmann, was equipped and sent out in search of the missing man. On June 23, 1862, Werner Munzinger, writing from El Obeidi, the capital of Kordofan, forwarded a report about the fate of Vogel, which he had obtained from a native. The following extract contains the more important details:—

The Sultan Sheriff has as Vizirs his sister's sons, Semelek, the elder, and Germa. Semelek bore a very good character, while Germa was notorious for his malice and dishonourable craving. When Dr. Vogel arrived in Borgu and asked after the best protector, Germa was indicated as such; and he really seemed to be so, as he was a great favourite of the Sultan. Hence Vogel took up his quarters with him, and on his visit to the Sultan handed him his present. Vogel had a very handsome horse, probably the one mentioned in his letters. Germa intimated to him that he had better give it to the Sultan, in the hope of thus acquiring it himself. Vogel replied that he would not give the horse away; then Germa wished to buy it, which was also declined. Upon this the traveller's murder was determined on. Germa stated to the Sultan that Vogel was bewitching the country, as he wrote with a pen without ink; moreover, he was a Christian, and hence an outlaw. The true motive, however, was, so the reporter expressly states, this horse; and enchantment must supply the pretext. Vogel had been warned at Bornu against the incautious use of astronomical instruments, so he never produced them. On the fifth or sixth day after his arrival, Germa, accompanied by soldiers, came at night to the front of his hut; Vogel was called out by a statement that the Sultan wanted him, and was at once cut down. His servant shared his fate, and hence it is not surprising that no authentic information reached Bornu. Germa seized Vogel's property, as well as the horse. About the fate of his papers he could, naturally, say nothing.

Munzinger, after weighing all the evidence carefully, arrives at the conclusion that the unhappy traveller fell a victim to science in the early part of May 1856. In November 1862 Dr. Barth took occasion of a report about Vogel being still alive, which appeared in the *Malta Times*, to write a long letter to the

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National Zeitung, in which he carefully recapitulates all the evidence for and against. In September last, a mysterious Italian, of the name of Francisco Silani, called on the British Vice-Consul at Ben-ghazi, and stated that two years before he had seen at Begirmi a Christian prisoner called Abd-ul-Kerim, who had tried to enter into communication with him. When the story was inquired into, however, so many contradictions were visible that Silani found it advisable to depart in the night. Dr. Barth, however, disposes of the fable about the Christian prisoner at once by stating that his own name in Africa was Abd-ul-Kerim, and that he had himself been a prisoner at Begirmi about the very period referred to. On the other hand, in confirmation of the death of Vogel, there is the written testimony of the Sheikh Zen-ul-Abidin, a man belonging to the highest ranks and of the noblest character, who arrived at Wadai a few months after the unhappy Dr. Vogel, and had the details about his fate confirmed by several witnesses.

At present the surviving members of Vogel's family are hoping against hope that the unhappy traveller is still alive, though in prison. Improbable though this is, it will at least be a melancholy satisfaction to have the news of his death confirmed, and this task is now in the hands of Maurice von Beurmann, who alone is following the track which disappeared so many years ago, behind the walls of Wara.

Speech of the Lord Chancellor on the Revision of the Law. Edited by John Fraser Macqueen, Q.C. With Notes, chiefly containing Citations which were omitted for the sake of brevity. (Maxwell.)

Bishop Butler, in one of the most remarkable passages in his great work, points out the fact that, while practical habits are formed and strengthened by repeated acts, passive impressions grow weaker by repetition. The consequence is, that a great evil with which we have long been familiar, but which we have made no serious effort to cure, is far more difficult to deal with than one the existence of which should now for the first time be made manifest. This alone can account for the present state of the law of England. For more than 300 years the necessity for some systematic simplification of the law, either by classification, consolidation, or codification, has from time to time been brought under the attention of Parliament, and this necessity has always been admitted, yet we now find the Lord Chancellor endeavouring to persuade Parliament to carry out the plan originally propounded by Lord Bacon for the amendment of the law!

If the evil state of the law of England had now been brought to the attention of the House for the first time by the admirable address of the Lord Chancellor, we cannot doubt that a great national effort must have followed, notwithstanding "the singular *inertia* that characterizes the English legislature." Even those who are accustomed to groan under the confused mass which forms the law of England, will be startled at the magnitude of the evil when it is stated in plain terms.

The law of England is generally divided into the written and unwritten law,—the former consisting of statutes, the latter of common law. The most remarkable portion of the Speech before us relates to the common law. This law (though called unwritten) is practically to be found—or, rather, must be sought for—in the long series of Reports of judicial decisions. These Reports in Lord Bacon's time extended to 50 or 60 volumes; they now number between 1,100 and 1,200; and there are now 40 or 50

distinct sets of Reports "pouring their streams into the immense reservoir of the law, and creating what can hardly be described, but may be denominated a great chaos of judicial legislation." These Reports are published under no judicial control; nor is there any security against error: and it is probable that much of the common law of the land has come, not from the breast of the Judge, where in law it is supposed to reside, but from the weariness or stupidity of the reporter.

But when the law is elicited from these 1,200 volumes, it cannot be implicitly relied upon. Judges are said not to be bound to follow precedents which are absurd or unjust, and of course the Judge is to say whether they are so. Sometimes a Judge will feel himself bound, with great regret, to follow a decision he disapproves, at other times he throws over the former decision, and acts on his own view of the law. Moreover, an unreported case in the pocket of the Judge or counsel, is as good as a reported case, and will decide the cause, though the defeated party has had no access to this unreported portion of the law. Then, by a legal fiction, the common law is supposed to contain within itself the materials for the decision of every case, however novel in its circumstances. The Judges do not decide such case by philosophical inquiry, but by reference to cases which are supposed to be analogous, and this, although another rule may appear more reasonable. They act as the heralds do when Mr. Smith (with no forefathers) is ennobled, who give Mr. Smith arms, &c., from a supposed connexion with other Smiths. "Is it right," asks the Chancellor, "to grope among the records of ancient times until you find something similar, and to adopt new rules—not existing rules be it observed—but new rules by inference from old cases, though other rules would appear, upon general principles, more reasonable and just?"

These are a few of the evils of our common law, and his Lordship proposes a Commission to work their remedy. He would divide the reported cases into three classes. The first comprising all the Reports to the end of the seventeenth century; the second, those to the death of George the Third; and the third, the remaining Reports to the present time. As to the first class, he proposes to preserve only the conclusions properly come to. In the second and third he would weed the Reports of what is useless, and retain only those cases which are fit to be used as precedents. In this way, he thinks that the recorded precedents might be reduced to one-tenth of their present bulk, while contradictions and uncertainties, if not entirely removed, would be materially reduced.

With respect to our statute law, now contained in forty-four enormous volumes, the Lord Chancellor points out shortly the evils which exist and the way in which they have arisen. Our legislation is always extemporary: we do nothing till we are obliged, and then as little as we can; the Bills are frequently drawn by persons unskilled in legislative composition, and bad as they are when introduced, they are made worse in Committee. The Acts are patches on an old garment, and no one regards the question whether the piece put into the old garment suits it or not. Hence our statute-book is a mass of enactments and of statutes which are, in a great degree, discordant and irreconcilable.

To remedy this, it is proposed, in the first place, to complete the work of weeding the statute-book of all obsolete or repealed statutes, and the Lord Chancellor thinks that, if the additional aid which he seeks is granted to him, this work may be completed in another year.

It is then proposed to classify and arrange

the statutes according to their subject-matter, and to add the corresponding parts of the common law extracted from the Reports, so that a digest of the present law, both common and statute, may be obtained.

The Lord Chancellor is of opinion that the law of England is not now in a fit state to be reduced to a Code, inasmuch as codification is the last result which the law attains when it has been perfected and reached its maturity. Moreover greater precision in the language of the law, and more accuracy in legislative construction and composition should be attained, before the framing of a Code can usefully be attempted.

The Lord Chancellor further intimates that he shall at a future time ask for a Committee for the purpose of ascertaining the best mode in which the future legislation of this country may be conducted, so as to secure an improved form in the composition of Bills, and he refers to the necessity of adopting some system for revising future law Reports.

Such are, shortly, the proposals brought forward in the Speech before us. The evils have, as we have said, been frequently brought before the Legislature, though never so powerfully as on the present occasion. All former attempts to arouse our lawgivers to an effort worthy of this great matter of legal reform have failed; but Lord Westbury is a strong man, and we do not despair of seeing the *inertia* of the Legislature give way before the momentum of the Lord Chancellor.

Yesterday and To-day. By Cyrus Redding. Being a Sequel to 'Fifty Years' Recollections.' 3 vols. (Newby.)

THERE is no need to offer any estimate of the claims on the public of so long and consistent a labourer in the field of periodical literature as Mr. Cyrus Redding. He has, perhaps, in these volumes of recollections—supplementary to his former work—sometimes wandered beyond the boundaries of what is considerate and in just taste; but not frequently. For the most part his book is written in the spirit of kindly goodwill befitting one who has toiled long and honourably. It is observable that, even though result has inadequately rewarded labour, there is seldom deep soreness of spirit where no cause for self-reproach exists. There is no bitterness like that of an unprincipled man; whether prosperous or unprosperous. Depression and resentment are as different as twilight is from storm; and not the least precious form of poetical justice may be a quiet spirit for those who can lay their heads on their last pillows, feeling that they have done their utmost during the heat and weariness of a long day.

We hardly know what will be best to select, with a view of giving an advantageous idea of this new miscellany. Mr. Redding's country training gave him an early insight into rude peculiarities of manner then existing in the nooks of England, which his propensity for authorship encouraged him to arrange and note down. Then his early connexion with journalism brought him within the sphere of literary and political celebrities. He discourses about orators, leaders of fashion and artists, in a sober, work-a-day, magazine style, which it is amusing to contrast with that of another memorialist lately dealt with—Lord William Lennox. He has something to say about Canova, and Campbell, and Colburn (the then fashionable bibliophile), the Morgans, and Leigh Hunt and his brother John (this a delicate topic, as disclosing family disunion). But there has been no scarcity of anecdotes of like quality lately given to the world, and therefore the following subject,

more stern and mechanical though it be than such gossamer topics, may be a greater variety to the reader.

Speaking of steam-power, "how enormous," says Mr. Redding, "is the debt England owes to its inventor and improvers!" and goes on thus:—

"My great-grandfather, on my mother's side, died in advanced years in 1761. He was by profession an engineer, born 1698, or a year before. He was a native of Bromsgrove or the vicinity. He had visited Cornwall for the purpose of erecting some of Newcomen's engines at the mines about 1725. How he became in any way connected with Newcomen must have arisen from the latter being at Bromsgrove, where he, Newcomen, visited a Mr. Potter, who got him to build one of his newly-invented engines at Wolverhampton in 1712. Newcomen was a man of much more talent than iron-casters and smiths in general—he corresponded with the celebrated Dr. Hooke. It could not be many years after 1720, that the first engine was erected in Cornwall, near the North Downs at Huel Rose, seven or eight miles from Truro, and Mr. Joseph Hornblower, thus mentioned, was the engineer, who had been sent for into Cornwall on purpose. It may be interesting to know that it required three hands to work Newcomen's first engines. I have heard it said that when the engine was stopped, and again set at work, the words were passed, 'sniff, Benjy!' 'blow the fire, Pomery!' 'work away, Joe!' the last let in the condensing water. Lifting the condensing clack was called 'sniffing,' because on opening the valve, the air rushing through it made a noise like a man sniffing. The fire was increased through artificial means by another hand, and all being ready, the machine was set in motion by a third. Mr. Moyle, of Helston, an eminent medical practitioner there, and my first cousin, said in reply to a letter of mine on the above subject, in 1833:—'I think it probable that the above engine was erected above a hundred years ago (referring to that at the North Downs, Huel Rose, I believe). My uncle Matthew says he has often heard that the second engine was erected at Huel Busy, or Chasewater mine, and that our great-grandfather Joseph was the engineer. I remember,' my uncle said, 'when I was only five or six years, old, I saw it working. (Now this must have been eighty years ago, as my uncle is eighty-five.)' And,' he added, 'I also remember the enginemans wearing a red night-cap, and some years afterwards I saw an old cylinder lying there.' After erecting these two engines it appears that my great-grandfather erected a third at Polgooth mine. He then left the county entirely, and my grandfather, his son, came down, and erected his first engine at Huel Virgin. These engines were all on Newcomen's principles, upon which Smeaton also afterwards erected one at the before-mentioned mine of Huel Busy, where there were three large engines. These were superseded by Watt's, I imagine between 1779 and 1790, before the mine ceased working. Newcomen's engines seem to have been used down to 1780 or a little longer, in all about sixty years. Watt's for about thirty or thirty-five years afterwards. These were then superseded in the present century as before mentioned, by improvements that have nearly tripled the duty performed by those of Watt. Thus one improvement treads upon the heels of another. In several encyclopedias and most treatises on the important and interesting subject of the steam-engine, great errors have been made respecting certain of the first constructors of some of the larger steam-engines used in their day; it will not be amiss therefore to extend this history a little further, particularly as it has been a subject of much conjecture in the county and among engineers. Mr. Joseph Hornblower succeeded in Cornwall, as already said, by his son Jonathan, my maternal grandfather, about 1740 or 1743. His father had brought him up to the same profession, and he had been employed in Wales and at Madely-wood, in which are the iron works of Coalbrookdale. On one of the hills near there in 1836, I saw a tower in ruins, where he has said that he and others used to hear philoso-

phical lectures. He had also, though so young, been employed before in Wales and Derbyshire. After erecting the engine at Polgooth about 1741, the father returned no more to the county, his son Jonathan taking his place. The last named had a brother, called Josiah, aged about twenty-three, who came into Cornwall with him in 1744. In May, 1753, he embarked for America, from whence he never returned. He erected the first steam-engine in the United States at a copper mine, belonging to Colonel Scuyler. To return to Jonathan the son of Joseph, who, on his father's departure, took up his residence at Truro, in 1744, then at St. Mewan, near Polgooth mine, and finally at a house he built for himself at Chasewater. He had married the year before Miss Carter of Brosely, the only daughter of a gentleman of the law there.

"He was a very handsome man, and perhaps some of the other lasses of Brosely looked upon him favourably, for he obtained a name among them, but however it was, Miss Carter won his heart. A lady of the town, at that age when, for the individual, matrimony has become hopeless, wished that the youth should marry elsewhere, and persecuted the lovers with her presence and interference wherever she found them. At length this interference and her tattle were pushed to such an extent that his temper could no longer put up with it. As long as forbearance could be kept he abided by it; but while in company with his intended one day out of doors, the meddler intruded herself upon the couple in so annoying a manner, that the lover could no longer control himself; he caught her up in his arms and ran with her into a pond close by, where he set her down in the water nearly to her waist, and was walking off when her cries made him go back. He took her out and seated her upon a bank close by, telling her he hoped he had cured her of the long persecution he had experienced at her hands. "He erected a number of engines, commencing with that at Huel Virgin, which has been now worked for more than a century. He had great mechanical judgment and sound principles. Strong, agile, florid of complexion, about five feet nine inches in height; he also possessed great bodily power. One day he heard some of the men disputing at Huel Virgin, about their strength—and Cornishmen who work above ground are not weak men, as their wrestling shows. He bade them take up a fifty pound weight which lay at hand, and one after another to see how far they could throw it. When they had tried, he took it up and threw it farther than any of them. He died of the stone in 1780, aged sixty-three. His physician was Wolcot (Peter Pindar), of whose treatment he highly approved, but told him he could do him no good. When dying, his numerous family around his bed distressed him. 'O take me away from all these who are come to see a mortal die,' were his last words. He was a religious man, even to strictness. He had thirteen children, of whom six were sons and seven daughters. Of these the eldest daughter was my mother, and the eldest son bred up to the law by his grandfather, Carter, at nineteen years old took such a dislike to the profession, that he abandoned it and turned engineer before he was of age. I am not aware that he invented anything. He went to Holland in 1775, to build some engines for the Dutch Government. I remember his saying that the Prince of Orange or Stadtholder would always hold him fast by the large buttons then worn on the coat, whenever they conversed together. At a later period of life he went to Sweden for a similar purpose. He was the author of the article on the steam-engine, in Gregory's Cyclopaedia. He died in London in 1814, in his seventieth year. None of the rest of the brothers were distinguished in life, except the fourth, Jonathan, who died in 1815, at Penryn, Cornwall. He was the more eminent of the last family, and the inventor of the double beat valves, without which steam as at present used could hardly have been managed with facility in engines of any kind. For his engines with two cylinders he had a patent in 1781, another in 1798 for a rotative engine, and in 1805 for a steam wheel. "He was all his life professionally employed in the mines of Cornwall, but his engines have shared the fate of Newcomen's and Watt's.

They have been superseded by machines that do nearly three times their work, about the first score years of the present century."

Though in some sort we have bound ourselves over not to be anecdotal, we may quote what Mr. Redding says he knows concerning the real birth and training of one who was dragged into the light of Parliament in connexion with a royal personage—not only as an adventuress, but by the character fixed on her by Wilberforce as "a low, vulgar woman":—

"How accident," says Mr. Redding, "revealed years afterwards the facts of her history, I need not state. I never saw her but in the presence of others, and my object was solely curiosity. The facts relating to her are authentic, and as no one can now be injured by stating what I have known about her, the Duke shall be vindicated from bad taste, and the lady from being as vulgar and low-born a creature as are all those on whom the Bull family desire to pour their utmost obloquy. "The lady, while pronounced one of the *canaille* by the ministerial papers, was found at the bar of the House of Commons to be 'full of grace in her bearing,' and accomplished. Not free from feeling at the mode in which certain persons treated her, and replying to them in their own coin; this and perfect self-possession gave the contradiction at once to her mean origin and education. Not one paper stated the truth about her. I accidentally had twenty or thirty of her letters before me at one time. I read them, and they fully proved she was a woman who had been well educated. Time has removed the passions and prejudices of that period, neither reflecting honour on any of the actors in the scene, nor any advantage, except that the affair pushed up the fortunes of John Wilson Croker, whose acting in the comedy was not that of the worst performer. Again, let it not be supposed I knew the lady; I never coveted the honour or disgrace, whichever it might be. Mrs. Clark was the daughter of Col. Frederick, and grand-daughter of Theodore, King of Corsica, whose melancholy fate as well as that of his son need not be repeated here. She had a son, and, I believe, two daughters. Twice or thrice I well recollect seeing her, and one of her daughters. What business Mrs. Clark carried on when he married, I never heard, but that he had very scanty means of support was clear, for he accepted at one time a situation in the Excise at Dartmouth. As the daughter of Col. Frederick, Mrs. Clark had been noticed by the Prince of Wales, Lady Jersey, and several persons of distinction before the Duke of York knew her, and she had received money from them in consideration of her misfortunes; perhaps his knowledge of her arose that way. One lady who died left her a hundred guineas in her will, in addition to former gifts."

There are, of course, blank spaces in the book, descriptions of objects and persons familiar to every body, and speculations on Time and Change, such as have not the smallest bloom or novelty. But, as a whole, 'Yesterday and To-day' is a fair example of its class; because, so far as we can test it, it is correct in what is recounted—though the matter be not displayed brilliantly.

A History of the Egyptian Revolution, from the Period of the Mamelukes to the Death of Mohammed Ali; from Arab and European Memoirs, Oral Tradition, and Local Research. By A. A. Paton. 2 vols. (Trübner & Co.)

Mr. Paton's admirable book fills up a void of which most persons who turn their attention to the land that links the twin continents of Asia and Africa must be sensible. For the story of the Mamelukes, their chivalry and their splendour, search must be made in eastern historians, such as Makrisi. That strange episode in the life of the great conqueror of modern times, the invasion of Egypt, cannot be fully mastered without much study both of French and of native Egyptian writers, and for the character of Mo-

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hammered Ali, in the absence of books, a guide is needed who personally knew the man. Mr. Paton's local knowledge, his careful examination of both Eastern and European authors, and the circumstance of his having been officially employed in some most important transactions with the great Pasha, render him competent to supply, as he here does, the connecting page of history between the Egypt of the middle ages and that of to-day. In order to introduce his subject he gives a sketch of the Arab conquest, and of the Fatimite and Eyoub dynasties. On some parts of this sketch it may, perhaps, be regretted that he has not allowed himself to dwell a little more at length. Thus, the extraordinary influence exercised on the Moslem world by the Fatimite caliphate, and continued, in some cases, until now, deserves even more attention than Mr. Paton has given to it. The third Caliph, Hakem b'emr-Allah, was not only "the most remarkable sovereign" of that dynasty, but, as our author truly observes, a character unparalleled in history. How so capricious and fantastic a ruler should have not only retained power during a quarter of a century, but bequeathed to a numerous sect, the Druses, a belief that he was an impersonation of the Deity, and as such is still worthy of their worship, is an enigma difficult of solution, towards the unriddling of which this book affords but slender aid.

The reign of Mostanser, the fifth Caliph, was rendered almost equally remarkable by the accession to sovereign power of the famous, or infamous, prince of the Assassins, Hasan Sabah, once an officer of the Egyptian court, but destined to found a dynasty near Kazvin, in Persia.

The mantle of Hakem seems to have descended on Hasan, for he inspired in his followers a similar belief in the divinity of their leader. Our author makes no allusion to Hasan Sabah, nor to the fact that two brothers, lineal descendants of the Fatimite Caliphs, raised a rebellion against the present Shah of Persia, and are now living, the younger at Teheran, and the elder, Agha Khan, at Bombay. Agha Khan is still the object of superstitious reverence to a numerous sect.

Mostanser ruled Egypt sixty years, and his reign was further rendered remarkable by a famine of unparalleled severity. It is thus noticed in the pages before us:—

"After all the dogs and cats were eaten, they began with human flesh, cutlets of which were publicly sold, and a woman recounts her escape from being butchered in the following words:— 'My flesh being plump, I was seized and dragged into a room covered with marks of blood and exhaling a smell of dead bodies. I was then thrown, naked, flat on my face, and my hands and feet tied; and, after the excision of cutlets from my hips, they were roasted and eaten. The men, having indulged in wine to excess, fell senseless with drunkenness on the floor; and I then began to unloose the cords that bound me, and having swathed my wounds with cloths, I reached my house in the neighbourhood. My relations having informed the guard, the man was beheaded immediately. My wounds are now healed, but my body is still furrowed with deep scars.' On one occasion when the Vizier went to the palace mounted on a mule, the animal was seized by the people, and eaten; and the ringleaders having been crucified, their flesh was cut off from their bones during the night, and eaten."

The notice of the French conquest and occupation of Egypt well deserves perusal, for Mr. Paton's knowledge enables him to clear up many things. Thus we find that, upon the whole, the professed adoption of Mohammedan doctrines availed the French so little that the prejudices of the Egyptians and Turks remained

as unsoftened towards them as those of the Afghans towards the English at Cabul. It is, we may add, not uninteresting to trace, here and there, points of resemblance in those two chapters of history, the Anglo-Afghan and Franco-Egyptian war. Among these may be noted the exasperation caused by the *bonnes fortunes* of the invaders, for which, too, in India and Persia, European blood has so largely flowed. A native historian thus depicts the feelings of his countrymen on this subject:—

"These relations of the native women with the French were a source of great annoyance to the strict Moslems. A passage in Abderrahman Gabarty, which we condense, is an accurate expression of the public feeling at this period. 'The female Moslems had begun to emancipate themselves. Some French women, who had arrived with the army, moved about without veils, and being mounted on horseback, or on asses, were seen laughing and jesting with their conductors. The women of Cairo soon imitated them,—at first with circumspection; but after the revolts of Cairo and Boulak, the French, having got possession of the women who pleased them, had them dressed in the fashion of their country, and made them adopt their usages. Women who had not been taken prisoners, now joined themselves with the former; either through misery, or because the French, being very fond of women, show them all sorts of attention, listen to their counsels, and give them what they ask, even when the women beat and scold them! Many Frenchmen asked in marriage the daughters of the principal people in the town; and these, from motives of avarice, were given away. Some French even professed Islamism, but that cost them no compunction, as they had no religion at all. Female Moslems adopted the European costume, walked with the men, and interfered with business; while guards, armed with sticks, marched in front and caused the way to be cleared, as if they had actually some authority. Negresses, seeing the love of the French for women, took them by the hand and conducted them to their mistresses, and displayed the riches that were hidden! Above all, the shamelessness broke out at the Nile festivals; for women were mixed with men in the crowds, and sailed in boats with them, elegantly dressed, and covered with jewels, dancing, singing, and intoxicating themselves night and day.'"

The account of Mohammed Ali's rise and reign is interesting, but Mr. Paton is surely wrong in characterizing that sagacious ruler's transfer of landed property as being in "most flagrant defiance of public opinion." In Turkey and Persia all land is looked upon as the property of the sovereign, and, however oppressive the Pasha's proceedings may appear to Europeans, there can be no doubt they would be viewed more leniently by the natives, as, in fact, the issue proved. Should the 'Egyptian Revolution' reach a second edition, we would recommend as useful for reference a chronological table, and greater exactness in marking the dates throughout the book. Some expressions, too, such as "extremism," "diplomarchal mechanism," might be altered for the better. These trifles, in a very capital book, we leave for the author's revision.

Man; or, the Old and New Philosophy: being Notes and Facts for the Curious, with Especial Reference to Recent Writers on the Subject. By the Rev. B. Savile, M.A. (Hurst & Blackett.)

THE satires which a controversy produces are entitled to a discussion of their own. We need not preach about the use and abuse of sarcasm, or its power as a weapon. Neither need we say all that ought to be said about serious sarcasm and ridicule, and their proper and improper places: we will not even drop a word upon the question whether ridicule be a legitimate test

of truth. A person who, in our day, publishes a deliberate satire in all the forms, may need a little advice of a more practical character.

It may almost be suspected that the time has passed in which the satirical book, which is nothing else, will find wide acceptance. The reason is that the subjects into which sarcastic writing can be effectively introduced are much augmented in number. The novel which describes life and manners has become a powerful organ. History has been made to include a kind of biographical delineation which is not that of the old worshipper of his subject. In politics, both in public speaking and public writing; sarcasm is no longer the mere effort to provoke a government to a prosecution, or an opponent to a duel, but a regulated and—because regulated—valuable method of enforcing argument. Perhaps these are the reasons why satirical poetry has ceased to be a portion of our literature worth naming as a separate branch. That the human mind has a craving for ridicule and for biting reproach, is beyond doubt; but we now mix our condiments with our nutriment, instead of eating out of the salt-cellar, or drinking out of the vinegar-bottle. Sydney Smith, Theodore Hook, Thomas Hood and Douglas Jerrold—to choose only from those who have recently passed away—contain what will at once satisfy the appetite and improve the taste. Of course we speak of Hook the novelist, not of the political squibber of the *John Bull*.

These may seem grave remarks to apply to such a work as that before us. But what are we to do? Our remarks apply to works of satire and nothing else, and we may have long to wait before we have an instance of a better kind than that now in hand. What kind? We give an instance. The author, to ridicule the 'Essays and Reviews,' states that during the seizure of the Trent, with "climate and men's passions simultaneously at boiling heat," one of the officers of the Trent was busy reading the book which Mr. Savile thinks he thereby holds up to laughter. To our apprehension it seemed that the officer was quizzed; but, knowing that a satirist, like other riflemen, must load before he fires, we read on, nothing doubting that the flash would be all the more brilliant for the previous darkness. And we read as follows:—

"Methinks I hear some poor wretch of an author, whose works have never passed the boundaries of his own limited domestic circle, in the throes of jealousy and envy at such a testimony to the value of a work he could never understand, much less compose, exclaim with Serjeant Buzfuz of old, 'Chops and tomato sauce!' But what are they compared with 'Essays and Reviews,' the Pyrrhonic *chef-d'œuvre* of the present day?"

What does this mean? Mr. Savile talks of Serjeant Buzfuz "of old," as if he had been retained against Cicero: and we suspect he does not know the story. Poor Pickwick had given directions for dinner in a note to his landlady; and the Serjeant was to prove that the dinner-order was nothing but a phrase of endearment. So he put a lady into the box who proved that her husband called her *duck*, being himself very fond of duck; and who further testified that if he had been fond of chops or tomato sauce, perhaps he would have applied those names. Whence it follows clearly that an author who is not read may exclaim "Chops and tomato sauce!" when he hears of one who is, just as Serjeant Buzfuz of old made that exclamation to excite the jury against the heartless Pickwick who was false to his vows of love.

Mr. Savile gives a song about the 'Essays and Reviews,' which is so much smarter than his prose, that if he really wrote it—which we

doubt—we strongly recommend him always to choose verse when he wants to make others ridiculous. Speaking to him as a clergyman, we should warn him that one of the names into which he baptizes is not very canonically handled in the following. He is singing against Mr. Rowland Williams:—

So he levels his brain-gun most pertly 'gainst God,
Rammed with wind—and a charge of Nilometer mud,
Spooned up by poor Bunsen—in compound unholy,
With Rabbinical bosh—for says sillified Rowley,
'Though God's spirit knows much, yet he cannot aspire
To match Bunsen and me—when we get in the mire.
Chin deep in the mire, over ears in the mud,
Oh, 'tis then that we find out the date of the Flood,

Mistaken by Moses
Evoked by our noses.
The Baron and Rowley,
Dim smokedfied Rowley,

Mud sages—poor Baron and pert Rowley Powley.

We have no objection to distortion in satire: we have no objection to a satirical reference to the relations between the party ridiculed and the God who made him; though this sort of reference is difficult to handle with taste. But we recoil from the junction of the God of Truth with what the writer knows to be absolute misrepresentation. Mr. Williams criticizes the historical part of the Bible as not the inspired part; but he does not set himself against inspiration generally: on the contrary, the point for a satirist to seize is his admission of more than is usually allowed. He describes Bunsen as "tracing frankly the spirit of God elsewhere, but honouring chiefly the traditions of His Hebrew sanctuary." Let there be misrepresentation, if a satirist want it: but not in any higher name than his own. Mr. Savile is so pleased with his conceit, that he commits the unpardonable fault of introducing the same satire twice in one song. Of Mr. Goodwin he says:—

From his statements crude,

We are led to conclude

That God's spirit had not the required degree

Of knowledge, to cope with such critics as he.

—The charitable hope that Baden Powell will escape what Mr. Savile pronounces by implication ought to be his doom, and the recommendation of all the set to the "mercy of Heaven," remind us of the "Mind you don't nail his ears to the pump" of the Dublin story.

We do not consider the treatment which the bishops receive as being altogether in good taste. The Bishop of *Vesitur* is mentioned more than once, showing that Mr. Savile either cannot conjugate *vesare*, or cannot decline a bad pun. Of the Bishop of Oxford (why not *Voxford*?) it is set down that his lordship explains the epithet of *scabby*, which people give him, by his always coming out with clean hands whenever he gets into hot water with his clergy. We could not have avowed our knowledge of the currency of this epithet, unless Mr. Savile had placed it on the record. But being thus required to consider the matter, we greatly doubt that the Bishop ever said anything so pointless: it is as weak as the chops and tomato sauce. What he said was, depend upon it, that the name was given because he never got into hot water without coming out well lathered. There is another story, which certainly redeems Dr. Wilberforce as a wit. Lord Palmerston, in the country, offered to take the Bishop to church in his carriage: the Bishop chose to go on foot. A shower came on, just as the carriage overtook the pedestrian: the Prime Minister put his head out of the window, with—

How blest is he who ne'er consents

By ill advice to walk:—

and the Bishop immediately retorted with—

Nor stands in sinners' way, nor sits

Where men profanely talk.

We hope this is true: but it is just the kind of story which is arrested as soon as it appears, and carried off to its old place of confinement in a jest-book.

As to the rest, there is nothing but an olio of jokes, many of them very stale. There is the story about the Wellington b(r)eeches; there is "Here lies the man Richard and Mary his wife"; there is "Here lies Fuller's earth"; there is the great organ without any stop—woman's organ of voice. The whole is intended to satirize Dr. Colenso and the Essayists, and to rival Joseph Miller. We throw away the book with—

All wit and no sense
Is not wit, but offence.

NEW NOVELS.

Romola. By George Eliot. 3 vols. (Smith, Elder & Co.)

THOSE who have read 'Romola' in its monthly course should begin the story afresh, now that it is complete and appears in a connected form; otherwise, they may be unable to recognize the many rare merits and beauties which it contains. As a serial story 'Romola' was not attractive; readers found their patience wearied by the minuteness with which they were required to follow the transitions of popular feeling in Florence; the intrigues and political parish business of that wonderful Italian republic, from the death of Lorenzo de' Medici, in the year of grace 1492, until the people killed their apostle, prophet and reformer, Savonarola, in 1498. Old political struggles, even in our own times, cannot obtain listeners to their details after the personal interests which magnified their importance have been set at rest by the event; and to have the demagogues and actors of the concentrated interests and intrigues of one jealous Italian city reproduced, however vividly, is more curious than interesting. It is like attempting to feast on the bread and wine found in the ruins of Pompeii. But, read as a consecutive whole, these scenes take their due place as the framework and background for the human characters, whose struggles and hopes and fears have a perennial interest, and which are in 'Romola' as vivid as if they concerned English men and women of 1863. The amount of reading that the author must have achieved to get up the minute details of time, place, circumstance and costume, down even to the old proverbs, jokes and squibs of the passing moment,—to say nothing of the skill with which the aspect of the political questions of the period are grasped and presented to the reader, as they would have appeared to the eyes of those concerned in them, is marvellous;—a monument of patience and easy walking in heavy fetters, which commands the reader's wonder. But, then, the jokes are dried; the appearance of vitality given to politics and pageants long since dead and passed away is remarkable; but neither the politics nor the people are really alive,—they are only well dried, preserved and coloured, and the reader feels as though he were ungrateful, in not being better entertained by all that has cost so much time and labour. There is a theatrical element in the studied accuracy of dress, scenery and detail. Read, however, as a whole, this framework is less oppressive, whilst the human interest takes its due place and proportions. There are noble things to be found in 'Romola,' which will make the reader's heart burn within him. It will be scarcely possible to rise from the perusal without being penetrated by "the joy of elevated thoughts," without feeling a desire to cease from a life of self-pleasing, and to embody in action that sense of obligation, of obedience to duty, which is, indeed, the crowning distinction that has been bestowed on man, the high gift in which all others culminate. This is high praise;

and a work that can produce this effect, if only on a single reader, has not been written in vain.

The character of Savonarola is the gem of the book; it has been grasped and delineated with a wonderful force and truth, that commends itself instinctively as a real presentment of the man. It is an historical study, given with subtle insight and delicate shadowing: the influence of his surroundings, the peculiar nature of the human and political elements among which he worked, their influence upon him, and the aspect they bore to him, are all taken into consideration. When Savonarola is in question, the reader is glad to have had impressed upon him the details of public and private Italian life at that period which alone can throw light on the character of the Saint. The scene between Romola and Savonarola, when she is flying from her husband, is noble, and puts an end to all inclination to criticize or complain.

The character of Tito Melema, the husband of Romola, is not successful; with all that is said of his grace, his beauty, his fascination, he remains vague in image, and there is a certain weariness in his sayings and doings. The poor old Baldassene, with his brain bewildered by the enormity of Tito's ingratitude, his fierce desire for vengeance, and the flicker of his intelligence gradually becoming extinguished under the sense of injustice and misery, is very clever; but his feebleness is painful, and the constant failure of all his efforts to assert his own cause, or even to utter his accusation, is too long drawn out; the sympathy of the reader is fatigued, and his final death-clutch upon Tito does not make itself clear to the reader. The men are so nearly dead, one from starvation, and the other from drowning, that the scene, though sufficiently sombre, is not effectual. As a novel 'Romola' cannot be called entertaining: it requires sustained attention, and it is by no means light reading; but those who do not seek the mere amusement of an exciting story will find noble things in 'Romola'—eloquent and beautiful pages—subtle utterances and lovely thoughts. It has not the powerful interest that is to be found in the author's former novels; but there are indications of much higher powers of mind. The winding up of the book is very well managed, and is quite satisfactory. Romola is left in the possession of a far better life than if all her early hopes had been fulfilled.

Church and Chapel. By the Author of 'High Church.' 3 vols. (Hurst & Blackett.)

THIS novel sustains the credit of the author's previous works. It is a story of well-sustained interest, without going into the "vulgar sensational" line so much striven after at present. The interest of the narrative arises from the struggle and conflict of human passions, human interests and human limitations. Every figure has its characteristic faults, but also redeeming points. Even Mr. Alland senior,—blackguard, scoffer and reprobate as he is,—has the gift of not losing the favour of the reader; whilst the captious, cross-grained Mr. Glade is racy, and rather pleasant, with his bad temper—to those who are not called on to live with him. The aim of the work is to inculcate charity, faith, patience with the infirmities of others, and especially a liberal tolerance of, or rather we should say sympathy with, their method of striving to do right.

James Bayford is the representative of the Dissenting interest in the book. He is the rival, the opponent, the conscientious protester against the Church, Churchmen in general, and Mr. Alland in particular. They are both proud men,

able advocates, and each is excellent in his respective way, but bitter, exasperating and virulent in preaching against points of difference from himself. Each is a religious man, but theological hatred is in much greater force than Christian brotherly love. The character of each of these men is true to life; their respective congregations are also well described, with their feuds and jealousies, whilst a whole army of "navvies," sunk in ignorance and heathenism, lies for a background, their necessities crying "come over and help us." Mr. Chark, a dear old Church minister, without either voice, or presence, or eloquence, is the embodiment of true Christian charity. He is a true priest, seeking to unite all Christian men in the bond of brotherhood. Besides all these virtues, Mr. Chark is the guardian of Amy Saville, a pretty, innocent girl, who makes all the mischief and misery in the book; she is a charming type of her own kind of woman. Men will be more apt to recognize her loveability than her own sex: gentle, faltering, ignorant of her own heart, ignorant of all practical things; her very want of force of character gives her a charm. Robert Bayford, the brother of the dissenting minister, had loved Amy Saville when a girl of sixteen, and with her father's consent had engaged her to be his wife. He went to India, worked hard, became a rich man,—always faithful to the ideal Amy he had loved;—returns to England at the commencement of the story a rich man, finds Amy developed into a lovely young woman, realizing all he had ever believed her to be; but Amy finds him different. She is frightened at her engagement—frightened of Robert—or rather at her own position towards him. She is an ardent admirer of Mr. Alland in the pulpit, and Robert Bayford does not sympathize with her. Robert, who is more in love than ever, does not understand that he should begin at the beginning and take her gently; winning his way afresh. Instead of doing this, he claims her as his promised wife, and speaks of their speedy marriage. The prospect so charming to him, in the hope of which he has toiled and lived a pure and upright life—to be worthy of her—is to her repugnant and terrifying; not that she loves Mr. Alland as anything but her pastor, but the mode in which Robert claims her makes her shrink from her engagement. Robert sees this,—becomes first uneasy,—then jealous of Mr. Alland, and not unreasonably so. Amy feels more repugnant than ever to the prospect of being married in a month; she has no mother to counsel her,—only her kind old guardian. In a burst of girlish petulance she expresses the wish to give up her engagement. Robert behaves generously, and sets her free without one word of upbraiding. The effect on Robert is fatal: the failure of the chief object of his life breaks down his moral nature; he rushes into dissipation and gambling to deaden the pain and fill up the void. He takes a mistress, half in pity for the woman, half in recklessness for himself, and goes abroad. Amy Saville, at the moment of becoming free, recognizes too late that she has loved, and does love, her former betrothed. This is well and delicately shadowed forth. Mr. Alland, fancying that he had counted for something in the rupture, now comes forward, offers, and is refused. Meantime Robert goes rapidly downward to ruin, moral and pecuniary; Cissy Dale, his mistress, is drawn with great tenderness,—the wrong-doing is not palliated, but the reader is made to pity and not allowed to despise her. At last, Robert's brother and sister discover him in his low state of sickness and destitution; he is rescued and brought home; he has a fine nature, and the

reader never loses interest in him. At home, in his brother's house, he learns that Amy is at last betrothed to Mr. Alland the rector. Robert's sister, who alone knows the secret of Amy's repentance, keeps it. Robert has never ceased to love her in the depths of his moral wreck, and now that he desires to lead a fresh life, he resolves to return to India, to work, and to marry Cissy Dale, to whom he owes much. He goes to seek her, but finds that she has died rather suddenly,—a convenient coincidence that would hardly have happened out of a novel; but the reader will be relieved by the occurrence, as it leaves the way open to a more satisfactory result. How Amy and Robert meet on the eve of his departure, and how all barriers of self-negation disappear before the flood of misery and remorseful regrets, the reader must go to the novel to learn; also the conduct of Mr. Alland, which will leave him the favourite as he ought to be, and how all ends right at last. The concluding scenes are worked up well, and delineated with a degree of truth and strength that will make the reader feel that "to suffer and be strong" is better than even to be "made happy," whilst to suffer and to seek in moral deterioration a resource against the pain is contemptible; yet the reader will feel a human pity for those who have fallen into and under temptation. The subordinate characters of the book are all drawn with spirit and firmness. Old Glade the printer, his querulous wife swinging like a pendulum between church and chapel, as her "feelings" are wounded or soothed by Mr. Bayford or Mr. Alland, is given with humour; the wooing of Josiah Glade is capital in its way, and the characters of Dorcas Glade and Susan Bayford are delicately discriminated, each one true to its type.

Sir Everard's Daughter. By John Cordy Jeaffreson. (Allen & Co.)

'Sir Everard's Daughter' appeared in the *Universal Magazine* at the commencement of the year 1860, but as that periodical never achieved an extended circulation, it is as good as a new story to the public. It is in one volume; and though the incidents are few and simple, the effect upon the reader is startling. The tragic significance is developed from the indulgence of hopes and wishes so natural, and so insidious, that at their first coming into the mind they hardly seem wrong, but which, being entertained, gradually disclose their nature, shaping crime so terrible and apparently so repugnant to the nature of her who falls under their deadly influence, that the reader is forced to look within, and there to recognize the truth of what is written. The power of an evil thought and its subtle temptation are well worked out. An evil thought, unchecked and allowed to grow strong—all the stronger and more deadly from having its rise in an entirely lawful, almost sacred, relationship; the narrow line that separates the guilty thought from the crime embodied in the guilty act; the result, to the unhappy sinner, being only a merciful escape from the actual fact, not from the moral guilt: all this is shown with a skill that whilst it keeps clear of sensational incident, goes deep into the elements out of which crimes and tragedies are made. That crime walks hand-in-hand with madness is also shown with great truth. This hint of insanity redeems Lucy from the reader's horror, leaving only a trembling pity and a heartfelt prayer to be kept and strengthened "in all time of our tribulation."

The story of 'Sir Everard's Daughter,' although it turns entirely on the secret working of a frail and tempted human heart, is not

morbid; on the contrary, it appeals to the strength that is granted to all who seek for it; to the duty laid on all to combat the first detected rising of evil in the heart. The power that each individual has to struggle against temptation and madness is recognized and enforced,—not in mere words; but it is a truth that asserts itself from the incidents of the story. We shall not spoil the effect of the book by giving an account of its story; it must be read in its entirety: it is not in the incidents themselves that the deep interest lies, but in the significance that is deduced from them, and in their powerful suggestiveness. It is, perhaps, the most remarkable work of fiction that Mr. Jeaffreson has written.

Denise. By the Author of 'Mademoiselle Mori.' (Bell & Daldy.)

THE promise of goodness, if not of excellence, given in 'Mademoiselle Mori' is more than fulfilled in this charming tale, which endeavours to portray a side of French life which has not been sufficiently regarded by writers of prose fiction. The author's aim is to paint existence in a quiet, sunny, self-absorbed town of Southern France,—a town chattering busily about its local affairs, the feast of its patron saint, the conduct of its mayor, the doings of its resident gentry, but altogether careless of the intrigues, ambitions and splendours of the Tuileries. Farnoux cares nothing whether Guizot be chief minister or Cavaignac banished—whether France be ruled by an Emperor bearing the title of President, or by a President currying favour with the multitude and wearing an Imperial crown. It leaves others to decide whether Napoleon the Third be or be not the same person as Napoleon the First, happy enough for itself if it be left with its Boulevard whereon to saunter in idle hours, its questions of town-rates and water-supply whereon to display ability for the conduct of public affairs, its local trade whereby to gain the means of subsistence, its parochial scandals and rivalries wherewith to give tranquil life an occasional fillip. In its main object, the story is altogether successful. The subject, indeed, is regarded from an English point of view; the colouring is English, the prevailing humour is English: but, notwithstanding its insular treatment, the picture is a veritable representation of French manners, and will please those whom it describes scarcely less than those for whom it is especially written.

The story is complicated, and in some points lacks originality; but it is prettily told throughout, and here and there has pieces of strong writing. Some of the characters are excellent in conception and finish—Mademoiselle Le Marchand, for instance, the brisk, eccentric, grotesque, keen-witted artist, who is the good fairy of the picture; old nurse Benoite, with her superstitious loyalty to the family in the chateau from which she has been expelled; the old Baron Farnoux, miserly, proud and tetchy. But of all the personages, the gem is Thereson, who, under the control of a shrewd, lynx-eyed mistress, Madame Rocca, is everybody's maid in the establishment where Denise and her aunt, Mademoiselle Le Marchand, lodge. Lively, wayward, volatile, vain of her beauty, greedy of admiration, faithful at heart, Thereson (or Zon as she is familiarly called) is an admirable specimen of the clever French peasant-girl,—half grisette, half kitchen-maid. Zon, the worldly-wise, tells Denise that "gentlemen are not pious"; Zon, the sentimental, says to the same companion, "If M^{lle} Denise will wait a little instant, instead of going to the cloisters, I will conduct her to the cemetery, and show

her the tomb of a girl who died of love. I can find it directly; we need not say wherefore we are come—that would not be delicate." Zon, the world-loving, when it bursts upon her that Denise has turned her thoughts to higher subjects than bright ribands and bonbons, exclaims, "Mam'selle is a saint herself, I believe. She is very young to be so *dévoté*; yet it seems to make her very happy. Mam'selle, I sometimes think you see Paradise." In the same spirit of surprise, when Denise speaks of the grandeur of rocks and seas, Zon exclaims, "Mam'selle is in jest. She does not mean this stupid sea, and these frightful hills, are worth houses, and streets, and shops." Of her nice discernment Zon gives proof when she says, "Oh, Mam'selle, I do not find it delicate to speak *patois* before those who do not understand it. Mam'selle might imagine I was talking of her;" and when Zon reads the story of Lot's wife, she cries out, "But the poor woman! one must pity her! Exchange the town, where no doubt there were shops, and *fêtes*, and a carnival, and much amusement, for the country!—all the family were going to live in the country, were they not? *Tenez*, I should have looked back—I should have done like her." Warmly though we praise this story, we would not have readers open it with the expectation of finding it perfect; for it is by no means without failings. Foremost amongst them is its want of evenness. Strength is clearly not a quality in which the writer is deficient; but still, on more than one occasion where a display of power is required, force is unaccountably wanting. The episode of Lucile's last illness, on which we think the author especially prided herself when she was at work upon it, is a blemish and an incumbrance, rather than a beauty. Again, the writer is not sufficiently prompt to make her readers thoroughly acquainted with her characters on their first introduction. For instance, it is not till the middle of the second volume has been reached that the reader sees the unobtrusive goodness, patience, purpose, and dignity of the heroine; and consequently up to that point he is not so interested in her words and actions as he ought to be. Her piquant interview with Madame Huard in the fourth chapter of the first volume causes the reader to regard her as a brilliant, self-dependent adventuress; and it is not till the story is drawing to a close that he fully realizes the fact that her leading characteristic is womanliness. In this respect the writer has failed in her duty as mistress of the ceremonies—the humblest duty, indeed, of the novelist, but still one that ought not to be neglected. It is true, that in actual life a person's character is detected only by observation of his words and acts; but the novelist should not altogether leave his creations to declare themselves by dramatic action, since the purposes of Art require that they should be known and appreciated before they have had time to display their qualities by speech and deeds. Of course, descriptive introduction may be easily overdone, and almost invariably is overdone by unskilful writers lacking dramatic power; but though the author is guilty of clumsiness who in this respect does too much, not to do enough is bad policy. Other superficial flaws we could point out in 'Denise,' but we prefer to add no more, since we have said enough to show that, though its author has still much to learn, she is altogether superior to the ordinary rank of tale-writers.

The Life and Letters of Washington Irving.
Edited by his Nephew, Pierre M. Irving.
Vol. III. (Bentley.)

FOURTEEN years more of the life of a man who has the rare distinction of being equally loved

and honoured on both sides of the Atlantic; in England, as warmly as in the States. This last instalment but one of Irving's biography is eminently miscellaneous. It includes a little public and much private life in America, travel, literary labour, and the narrative of his three years' embassy in Spain, where governments changed so frequently that he had to treat with two and a half different ministers annually!

Of personal character there is much that is pleasant. Of this quality is the trait of Irving's invalid brother, Peter, who, longing for solitude and seclusion, found what he sought by taking lodgings in a Paris hotel, and buying a free admission to the Vaudeville Theatre! Washington Irving himself was considered to be a little too much addicted to seclusion; but when it was suggested to him that he was to marry a certain lady and also become postmaster of New York, he remarked, that "either the lady or the office would be a sufficient blessing for a marrying or an office-craving man; but, God help me," he adds, "I should be as much bothered with one as with the other!"

It was not that he was ungallant to ladies. A matter personally characteristic of himself proves the contrary. His farm, at Sunnyside, was enriched by the gift of a very fine pig. "As it is of the fair sex," he says, "and in the opinion of the best judges a pig of peerless beauty, I have named it 'Fanny';" and this, as the editor intimates, was out of compliment to Fanny Kemble, then acting in the neighbourhood!

In Irving's own character, too, there was a certain weakness which did not fail to get him now and then into trouble. When editing Bryant's poems for the English market, some London jokers persuaded him that the public would be offended with one phrase—

And the British foeman trembles
When Marion's name is heard;—

and Irving had the inconceivable and unnecessary delicacy to erase "British," and put in a general adjective which made all the world tremble at "Marion," in whose honour Bryant, with a poetical licence quite justifiable, had made the English quake at the awful sound of this, to us, perfectly unknown, though doubtless worthy name. His American critics dealt severely with Irving for his weakness in this matter; but the truth is, if any one had any right to be offended in this serio-comic affair it was ourselves, for Irving excused himself for suppressing the word *British* in the above harmless distich, on the ground of his unwillingness to circulate "a painful or humiliating truth unnecessarily!"

He meant it well. His characteristic was quiet humour; mild enough, but quaint; as when he said to a gentleman who, in a thunder-storm, declined to take shelter under a tree, having promised to his father, who had been once hit, never to do so,—“Oh, that makes all the difference in the world. If it is hereditary, and lightning runs in your family, you are wise.” Quaint enough, too, was his remark on being persuaded to take the embassy to Madrid. He felt acutely whom he was called upon to represent. “It is hard! very hard!” said he, “yet I must try to bear it. God tempers the wind to the shorn lamb!” He went, and like other envoys who show civility to royalty and respect court etiquette, appeared on state occasions in the diplomatic uniform. The national pride of his Government had not reached to that extent of discourtesy which flings the States' ambassadors into the very centre of royal assemblies, conspicuously unmistakable, in the dress of undertakers.

Such pride would have caused Irving a

painful smile; he would have had something smart to say against it; for in passing judgment on his own countrymen we find Washington Irving exercising full freedom and impartiality. Cooper, the actor, whose want of complete success in England was considered as a blot on our taste, he describes as having a countenance “muzzy and indistinct,” which is more than ever was said against it by facial critics here. In another page he deplores, with a feeling of despair, that the national character receives the most crippling wounds from the hands of her own citizens. From those citizens he often received scant courtesy. A proposal to make, of an abridgment of his *Columbus*, a class-book for schools would have been profitable to him, if realized; but, he says mournfully, “it has to work its way, I apprehend, through a world of trickery and counter-management.” That such a man should be prominent in political life was a creed with some of his admirers. What is his comment? “The more I see of political life the more I am disgusted with it. There is such coarseness and vulgarity and dirty trick mingled with the rough-and-tumble contest, I want no part or parcel in such warfare.” He preferred the quiet and refinement of Sunnyside, though even that cottage-abode had its shadows, through unsuccessful investments in land; speculations less pleasant than those he made on them in the vein of a philosopher.

His aversion to all violence leads him to denounce a section of his countrymen connected with another phase of politics. He was, as he said, a Republican without gall, holding a creed without bitterness; and he relished neither religious nor political Puritans, “who are for pushing principles to an extreme, and for overturning everything that stands in the way of their own zealous career.” Again, when he is urged to undertake the duties of Secretary of the Navy, he excuses himself, as one who is “too sensitive to endure the bitter personal hostility and the slanders and misrepresentations of the press.” Inferentially, too, he has a stroke at the American publishers who refused the works of all native untied authors, “while they could pick and choose among the successful works daily poured out by the British press, for which they had nothing to pay for copyright”; not even for “one of my paper things,” as G. P. R. James used to call his novels. But he did not mean it!

Free as Irving is in passing judgment on his fellow-countrymen, he has now and then to be discreet, to censure by implication or by means of a joke. When Mr. Webster and Lord Ashburton had arranged the boundary line between the States and Canada, Irving writes to Mrs. Grinnell,—“I like your idea of Lord Ashburton and Mr. Webster shaking hands as an ornament for the stern of the new ship to be called after the former; perhaps the effect might be heightened if you could bring in the boundary line running across his Lordship's toes”—in which last words is a reference to the fact that Lord Ashburton had suffered his toes to be trodden upon when he settled the boundary on a false map—so it is said—produced by Webster.

A little quizzical too he is on the eagerness of his Republican countrymen in Europe to be presented to kings; and he pities both Louis-Philippe and the American Mercury, who had to usher six-and-forty Americans, on one court day, into that king's presence. “Forty-six!... what a task for a minister to have to present such a regiment. I never could stand it!” Would he have dared to refuse? The life of an American minister who would venture to decline to present any American asking such

office at his hands would be rendered singularly uncomfortable when he returned to his own country.

The above, however, is only a comic side to human nature, which to Irving had its dark side also. "The last ten or twelve years of my life," he says, in 1844, "has shown me so much of the dark side of human nature that I begin to have painful doubts of my fellow men." A cry of anguish this from an honest heart: honest, and yet weak withal. When the Oregon dispute looked rather warlike, he remarked, quite gratuitously, to Mr. Bulwer, our Ambassador in Spain,—"If we must come to blows, it would be serious work for both. You might break our head at first, but, by Heaven, we would break your back in the end!" In such a speech we miss our gentle friend. Had any English envoy made such a remark to an American brother in diplomacy, he would have been accounted here as a vulgar fellow.

Let us turn to pleasanter matters—to the book itself. We have spoken of Irving's quaintness and humour; there is something of both in his reply to a young gentleman who had had a quarrel with an old one as to whether Irving described Catskill or Kingston (neither of which places he had ever seen) in his 'Rip Van Winkle':—

"Sunnyside, Feb. 5, 1858.

"Dear Sir,—I can give you no other information concerning the localities of the story of 'Rip Van Winkle' than is to be gathered from the manuscript of Mr. Knickerbocker, published in the 'Sketch-Book.' Perhaps he left them purposely in doubt. I would advise you to defer to the opinion of the 'very old gentleman' with whom you say you had an argument on the subject. I think it probable he is as accurately informed as any one on the matter.—Respectfully, your obedient servant,
WASHINGTON IRVING."

We have heard how distasteful it was to Irving to have to make a speech. He shared this distaste with Lockhart; and at the Literary Fund dinner had nerve to do little more than bow after his health had been drunk. At the dinner given to Mr. Dickens in New York, he signally failed as chairman, after uttering a few words of the very many he had prepared for the occasion. His consolation was that he had said he should fail, and had kept his promise. On a less known occasion, he was equally embarrassed—on his presentation to the child-Queen at Madrid:—

"I believe, at first, I felt almost as much fluttered as herself. I entered so much into the novelty and peculiarity of her task—a mere child having to give audience to the official representatives of nations. Mr. Astor first addressed her. She had been accustomed to see him on other occasions, and that served to put her more at her ease. It was the same case with Count Lima; and, by the time she had finished with him, she began to smile. You will want to know what discourse I held with her, as my turn came next. I do not know whether I ought to impart these diplomatic conversations with royalty, as these are the verbal links that connect the destinies of nations. However, for once, I'll venture, confiding in your secrecy. I had been so interested in contemplating the little sovereign, that I had absolutely forgotten to arrange anything to say; and when she stood before me I was, as usual with me on public occasions, at a loss. However, something must be said, so I expressed my regret that my want of fluency in the Spanish language rendered it so difficult for me to address her as I could wish.—'But you speak it very well,' said she, with a smile, and a little flirt of her fan. I shook my head negatively. 'Do you like Spain?' said she.—'Very much,' replied I, and I spoke sincerely. She smiled again, gave another little clack of her fan, bowed, and passed on. Her sister followed. She had not the womanly carriage of the Queen, being still more the child. I told her I hoped she had been pleased at the Opera, where

I had had the honour of seeing her a few nights before. She said, 'Yes; she liked the theatre,' and then glided on after her sister. When they had passed down the line, they returned to their places, and again, on being prompted, bowed to us; upon which we made respectful reverences, and retired, taking care, as we withdrew, not to turn our backs upon royalty."

And, *à propos* of Rogers, in 1843, here is a good sketch of the poet, with a better story annexed:—

"While I was in Paris, in driving out, one day, with my niece in the Champs Élysées, we nearly ran over my old friend Rogers. We stopped and took him in. He was in one of his yearly epicurean visits to Paris, to enjoy the Italian opera and other refined sources of pleasure. The hand of age begins to bow him down, but his intellect is clear as ever, and his talents and taste for society in full vigour. He breakfasted with us several times, and I have never known him more delightful. He would sit for two or three hours continually conversing, and giving anecdotes of all the conspicuous persons who have figured within the last sixty years, with most of whom he has been on terms of intimacy. He has refined upon the art of telling a story, until he has brought it to the most perfect simplicity, where there is not a word too much or too little, and where every word has its effect. His manner, too, is the most quiet, natural, and unpretending that can be imagined. I was very much amused by an anecdote he gave us of little Queen Victoria and her nautical vagaries. Lord Aberdeen has had to attend her in her cruises, very much against his will, or, at least, against his stomach. You know he is one of the gravest and most laconic men in the world. The Queen, one day, undertook to reconcile him to his fate. 'I believe, my lord,' said she, graciously, 'you are not often sea-sick.'—'Always, madam,' was the grave reply.—'But,' still more graciously, 'not very sea-sick.'—'With profounder gravity, 'VERY, madam!'—Lord Aberdeen declares, that if Her Majesty persists in her cruises, he will have to resign."

These are but a few samples from a book whence more might have been easily gathered. We close it with an increase of regard for the man whose biography it contains. He was certainly a cosmopolite in his own affections; and only so far an American as to hold that in any international quarrel, his country could not possibly be in the wrong. This, of course, is implied rather than expressed; and it is a weakness so common that it fades from our memory in the better remembrance of all his good qualities. He was a moderate man in all things, even in his virtues. That is, he never allowed them to take the colour of vices by running to excess,—like the water-drinking brigade from Maine, which committed such atrocities in the late gay little townlet of Jacksonville.

OUR LIBRARY TABLE.

The Book of Daniel. Translated from the Original Hebrew and Chaldee Text. By John Bellamy. (Simpkin, Marshall & Co.)—In the year 1818 Mr. Bellamy undertook a new translation of the Hebrew Scriptures, which proceeded as far as the Book of Psalms, when it ceased for want of means. It would appear, however, that he had completed the work in MS. to the end of Malachi. The whole of his MSS. passed into the hands of Mr. P. Stuart, who has printed the present 'Book of Daniel' at his own expense, because he thinks that the prophecies it contains bear in a very striking manner on our times and the extraordinary events likely to happen in 1866 or 1867. Mr. Bellamy was a laborious and estimable man, whose sole employment for above forty-eight years was a new version of the Hebrew Scriptures. But it is well known that he was incompetent to the task, and failed. Neither his version nor notes could commend themselves to the attention of the scholar. He depreciated the Authorized Version, and made one infinitely worse. 'The Book of Daniel' now printed cannot be called a good or useful version, because

the translator betrays his ignorance of Hebrew at every step, as well as his misapprehension of the original meaning. Thus he renders ix. 27 as follows: "And he will confirm the covenant with many for one week: and in the midst of the week he will cause the sacrifice and oblation to cease, and by the overspreading of abominations, it will be a desolation even till the consummation, and that be determined upon the desolate." It is hard to say what this means, nor is there any note to explain it. The days are regarded as years, contrary to sound exegesis; and the translator supposes that the second prophetic period is 1866, so that only three years remain to bring in that glorious state, declared in ii. 44, to be ushered in with the breaking in pieces of the great hierarchical image. It is a pity that the present editor should print Mr. Bellamy's bad translations and useless notes. With every disposition to speak gently of the dead, his memory would be more respected by allowing his MSS. to sleep in oblivion than by bringing them forth into open day before a public who will regard them as having no claim to consideration. We trust that Mr. Stuart will be content with the present instalment, which any Hebrew scholar would have dissuaded him from printing. The Book of Daniel is difficult. Those who wish to understand it must have recourse to Bleek, Hitzig, Ewald and Davidson.

Songs of Evening. By Cecilia Elizabeth Metkerke. (Booth.)—The original poems in this collection are almost exclusively devoted to the sorrows of love. These lamentations show much genuine feeling, but they want the imagination that invests grief with beauty. Besides this, the pervading sadness is seldom redeemed by those aspirations towards a higher life which are the fruit of sorrow when it strikes root in a healthy soil. The general effect, therefore, is morbid and painful. We could quote from this little volume more forcible lines than the following, for with this writer the utterance of desolation is far intenser than that of hope; but we choose them as a rare exception to her usual despondency.—

SORROW'S LESSON.

There is teaching in his sorrow,
As the sad hours linger on,
And leave him ever mourning
For the moments that are gone.
He is growing very patient;
He is learning to be still
In the proving and accepting
Of God's pure and perfect will.

There is teaching in his sorrow,
In his fast and silent tears;
In the present's gloomy passing;
In the long review of years.
He is leaning less on blessings
That shall fall him and betray;
He is looking for a kingdom
That shall never pass away!

There is teaching in his sorrow,
In the voices of his heart,
In the memories and visions
That will not thence depart.
Of a heavenly home they tell him,
Where regrets and sorrows cease;
He draws near to things eternal,
And his soul is learning peace.

There is teaching in his sorrow,
In the silence of his way,
In the bitter separations,
And the darkness of his day.
He is winning greater glory
In the mansions of the blest,
And his hour of desolation
Is the promise of his rest!

—The book also contains several interesting translations from German and French poets, which have the merit of delicate and graceful execution.

"Poemata Melica": Original Odes. By Kennett Lea. (Macintosh.)—Mr. Lea's verses are of the class to which it is difficult to award either praise or censure. Their amiable sentiment protects them from the latter—their mediocrity forbids the former.

Vindication of the Mosaic Ethnology of Europe. Primitive or Japhetic Europe; its Race, Language and Topography. (Wertheim & Co.)—This is a book full of facts, or of assertions growing out of them, without any references or lengthened dissertations. It might accordingly bring before many who would turn away from a large work a view of the Iapetan, Aryan, or Caucasian world.

say, where these statements are contradicted by Geology or any of the Natural Sciences?

It is not the Divine Record but Human pre-conceived opinion, that precludes the existence of Preadamite Man and living creatures and vegetation, &c. &c. It is not Divine Revelation but Human opinion, which requires the results attending an operation such as the Flood, to be the production of Supernatural Power, to be only such as would attend a Natural Operation of such a description. Yet, and it is Man's assertion alone, an assertion of no great value, that can understand and acknowledge a Power capable of feeding Five thousand men with Five leaves, and yet maintain the incapability of increasing, (should the True Record really record it) an increase, an inconceivable number of men, beyond the Natural rate of increase.

To argue against the Historic Truth of Divine Revelations, without demonstrating the impossibility of the occurrence of the impugned Event, even under the operation of the greatest exhibition of Miraculous Power, simply because it does not accord with what would Naturally have occurred, has been and is unquestionably done, but it is done only in the violation of the just laws that Reason prescribes.

Bp. Colenso, The Writers of Essays and Reviews, Dr. Kallisch, and many many other Authors may write volumes upon volumes, without convincing any one of more than that they have extended their remarks so as to cover many pages, so long as they state their propositions in terms, that not openly, but covertly, evade the possibility of the recognition of their opponent's Principles. If these Authors will fairly examine the difficulties that are present to their own minds they will discover, that they have no connection with the Historic Truth of the Divine Record, but with the Existence or Non-existence of Miraculous Agency. Let them argue this point, and every one will understand their object, and should their positions be true, many may possibly be convinced of that which they uphold.

When Bp. Colenso can show, what hitherto in no single case he has yet shown, that the Divine Record of any event cannot be a Historical Truth, even if all just latitude be allowed for the exercise of the Miraculous Power which his opponents claim to have been exercised in effecting it, he will, as containing such a view to such an end, be entitled to entitle to the Historical Inaccuracy of the Sacred Text, as if only Natural Causes were in operation, is a thoroughly useless undertaking, as no one is yet bold enough to claim, that under such circumstances, its statements are to be received as Historically True.

Another of Bp. Colenso's Principles it is desirable he should further elucidate. He objects to its being stated, "That he denies the Inspiration of the Sacred Records," and yet claims their not being regarded as Divine Inspiration, as containing such commands from Almighty God "As makes the whole and even of a Christian Bishop revolt." If by Inspiration he means only that which is conveyed by the Modern use of the word, as, The Inspiration of Shakespeare, and Milton, &c. &c. his assertion can be perfectly understood, seeing that that only embraces the acceptance of that which the Natural mind of man esteems; but if by Inspiration he means that which the Bible and generally understood to be the Sense of the Appellation, viz. a revealing of that to Man, which under the existing circumstances, no human mind could possibly be revealed, he is required to explain, how, with justice, that which Man obtains by the medium of such Inspiration, can be subjected to the same Principles of examination and scrutiny, as are the matters derived from any purely Natural Sources.

He who does understand his own state of mind, and desires that others should understand it also, let him in his utterances use Language and Terms in the Sense which those who differ from him use them, and subject his arguments to those Principles and Conditions which those who differ from him understand and acknowledge.

He that desires to express himself as a Christian should express himself, would do well to observe in Bp. Colenso's writings the absence of applying Jewish names, and of attributing Unlawful in fact to those that differ from him.

I remain, dear Brother Members, ever truly yours,
HERMAN HEINFETTER.
17, Fenchurch Street, London, July 7th, 1863.

MARC ANTONY.

Lo, we are side by side!—One dark arm furls
Around me like a serpent warm and bare;
The other, lifted mid a gleam of pearls,
Holds a full golden goblet high in air:
Her face is shining thro' her cloudy curls,
With light that makes me drunken unaware,
And with my chin upon my breast, I smile
Upon her, darkening inward all the while.

And thro' the chamber curtains, backward rolled
By spicy winds that fan my fever'd head,
I see a sandy dale slope yellow as gold
To the brown banks of Nilus wrinkling red
In the slow sunset; and mine eyes behold
The west, low down beyond the river's bed,
Grow sullen, ribb'd with many a brazen bar,
Under the white smile of the Cyprian star.

A bitter Roman vision floateth black
Before me, in my dizzy soul's despite;
The Roman armour bristles on my back,
My swelling nostrils drink the fumes of fight;—
But then . . . she smiles upon me, and I lack
The warrior will that frowns in lewd delight,
And, passionately proud and desolate,
I smile an answer to the joy I hate.

Joy coming uninvoked, asleep, awake,
Makes sunshine on the grave of buried powers—
Offtimes I wholly loathe her for the sake
Of manhood slipp'd away in careless hours;
But from her lips mild words and kisses break,
Till I am like a ruin mock'd with flowers:
I think of Honour's face, then turn to hers—
Dark, like the splendid shame that she confers!

Lo, how her dark arm holds me!—I am bound
By the soft touch of fingers light as leaves;
I drag my face aside, but at the sound
Of her low voice I turn, and she perceives
The cloud of Rome upon my face, and round
My neck she twines her odorous arms and grieves,
Shedding upon a heart as soft as they
Tears 'tis a hero's task to kiss away.

And then she loosens from me, trembling still,
Like a bright throbbing robe, and bids me "Go!"
When pearly tears her drooping eyelids fill
And her swart beauty whitens into snow,—
And, lost to use of life and hope and will,
I gaze upon her with a warrior's woe,
And turn, and watch her sidelong in annoy,
Then snatch her to me, flushed with shame and joy.

Once more, O Rome, I would be son of thine!
This constant prayer my chain'd soul ever saith.
I thirst for honourable end—I pine
Not thus to kiss away my mortal breath;
But comfort poor as this may not be mine,
I cannot even die a Roman death:
I seek a Roman's grave, a Roman's rest;
But, dying, I would die upon her breast.

ADAM CAVERSWALL.

PRICES OF PICTURES.

120, Pall Mall, July 7, 1863.

IN reviewing my pamphlet on 'Piracy of Artistic Copyright,' in last week's *Athenæum*, you notice a statement which it contains, "that 5,500*l.* paid to Mr. Holman Hunt for 'The Finding of the Saviour in the Temple' is the largest sum paid for a modern picture."—and you inquire whether that statement is a slip of the pen, or whether there has, or has not, been a general misconception as to the price paid for Mr. Frith's 'Railway Station.'

Allow me to say, that I believe my assertion to be perfectly correct. The contract under which I purchased Mr. Hunt's picture was drawn up by Messrs. Martineau & Reid, of No. 2, Raymond Buildings, Gray's Inn, and is open to inspection here. A similar document relating to the 'Railway Station' was drawn up by Mr. Jacob Birt, of No. 1, Southampton Street, Fitzroy Square; and if the duplicate copies in the possession of the parties are examined, it will appear that the price received by Mr. Frith for the picture and copyright of the 'Railway Station' was very considerably below 5,500*l.* The sum of 8,760 guineas which has been so circumstantially mentioned as having been paid for the last-named picture has no existence, except in newspaper reports. As to the still more startling report, that 20,000*l.* had been paid last March for the same picture on a re-sale, it is simply a fiction, no re-sale having then taken place.

In justice to Mr. Frith, allow me to add that he expressed a wish to me that the mis-statements about the price of his picture should be corrected.

E. GAMBART.

P.S. It is reported, and with probability, that the list of subscribers to the forthcoming engraving after the 'Railway Station' picture, the result of two years' industry, and amounting to over 16,000*l.*, together with the plate in its progressive state, the original picture, the use of a replica, and other things, have been sold to-day for, as I believe, about 13,000*l.*

THE SOURCE OF THE NILE.

Dublin, July 6, 1863.

ALLOW me to join with Col. George Greenwood in expressing my doubts as to the accuracy of Capt. Speke's supposition that it is possible for the Lake Nyanza to have several rivers running out of it. Any one who, with Col. Greenwood, has paid any attention to the science of physical geography and the machinery by which the form of the surface of land has been produced, would be aware that such a phenomenon would be a most remarkable exception to an almost universal rule, and one most difficult to account for.

It is to be regretted that our gallant explorers, who do so much honour to themselves and their country, should neglect to make themselves masters of the elementary facts and principles of the science of geography before they commit themselves to rash assertions like those made by Livingstone with respect to the supposed network (!) of rivers in Central Africa, and the fabulous earthquake crack which opened the ravine of the Falls of the Zambesi! or the present supposition of Capt. Speke. A great lake with two outlets would be almost as great an anomaly as a river running into two basins of drainage, or a freshwater lake without a river running out of it at all.

Will you also allow me to take this opportunity

of stating the pleasure with which I have recently perused the little work called 'Rain and Rivers,' by Col. Greenwood, and my regret that I was not before acquainted with it, that I might have cited him as an authority in my address to the Geological Section of the British Association at Cambridge and elsewhere.

J. BERTIE JUKES.

Bekesbourne House, Canterbury,
July 6, 1863.

THE remark of Col. Greenwood in your journal of last week (p. 19) respecting the word "water-shed," induces me to request you to give insertion to the following extract from my work, 'The Sources of the Nile,' published in 1860. It is a note on the word "water-parting," in page 3 of that work.

"The term 'water-parting' is used instead of the usual expression 'water-shed,' for the following reason. The line of division and separation between the contiguous basins of two rivers, called by the ancients *divortium aquarum*, the parting (or flowing in opposite directions) of the waters, is in German called *die Wasserscheide*, which means literally the same. English geographers, following the example of geologists, have adopted the expression 'water-shed,' which is evidently a corruption of the German *Wasserscheide*, and was probably first introduced among us by miners from Germany. The term is, however, objectionable; because to the mere English scholar it appears to be a native compound of the words 'water' and 'shed,' as if meaning that the water is shed in opposite directions, and hence leads to the belief that the side of the basin of a river, rather than the division between the adjoining basins of two rivers, is intended. In fact, the expression has, of late years, been frequently used in that sense. The substitution of the term 'water-parting' renders the idea intended to be conveyed intelligible to all, and exactly expresses the Latin *divortium aquarum* and the German *Wasserscheide*."

CHARLES BEKE.

THE SCIENTIFIC BALLOON ASCENT.

Blackheath, July 6, 1863.

IN my eleventh ascent,—that from Wolverton,—I had furnished myself with a second spectro-scope, whose slit I could open at pleasure, leaving the larger with its slit adjusted for observations on the sun itself.

The circumstances of the ascent, however, were so remarkable, experiencing clouds to the height of 4 miles, and encountering a snow-storm on descending from 3 miles to 2 miles, that I had no opportunity of using the larger spectro-scope at all, and the smaller for a few minutes only, at our highest elevation, viz., exceeding 4 miles: there the sky was of a very pale blue colour, the atmosphere was misty and the spectrum as seen through the small spectro-scope was exactly as when viewed from the earth when the air is misty and the sky of the same degree of faint blue.

The action of the wet-bulb thermometer on this occasion, when the temperature was approaching to and passing below 32°, was remarkable; its reading continued to descend to 26°, whilst the reading of the dry-bulb was above 32°; but on the latter passing below 32° the wet-bulb increased to 32°, and continued there for some time, whilst the dry-bulb continued to decrease; then a slight decrease of the wet to 31° took place, and then very suddenly it passed to its proper reading some degrees below the dry, and then acted well at all temperatures till the reading of the dry-bulb ascended above 32°; its proper action was then checked for a time, till, in fact, all the ice was melted from the conducting thread and bulb, a process which alone can be performed in the situation by taking the bulb and conducting thread into the mouth, being, in fact, the only source of heat at command. Mr. Lowe had forwarded to me to Wolverton, on the day of ascent, several bottles of ozone powders made from starch, derived from different grains and vegetables; but the circumstances were not favourable: they were all, however, deeply tinged, whilst ozone papers were very slightly coloured.

At the highest point reached, about 4½ miles, the

sky was very much covered with cirrus clouds; the sky as seen between them was of a very faint blue; as seen from below through a moist atmosphere we were above clouds, but there were no fine views or forms; all was confused and dirty-looking,—no bright shining surfaces, or anything picturesque,—and the view was exceedingly limited, owing to the thick and murky atmosphere.

At 2 h. 3 m., on descending, we lost even the faint sun, and re-entered fog, and experienced a decline of temperature of 9° in little more than a minute. At 2 h. 6 m. there were faint gleams of light; fog was both above and below, but not near us. At 2 h. 7 m. large drops of water fell from the balloon, covering my note-book: the next minute we were enveloped in fog, which became very thin at 2 h. 14 m. At 2 h. 14½ m. rain fell pattering on the balloon; this was shortly succeeded by snow, and for a space of nearly 4,000 feet we passed through a snow-storm; there were many spicules, and cross-spicules, with snow crystals small in size, but distinct; there were few, if any, flakes; as we descended the snow seemed to rise above us.

At 2 h. 17 m. we passed below the regions of snow, and shortly afterwards we saw a canal and then another, each being straight for miles apparently. The state of the lower atmosphere was most remarkable: Mr. Coxwell had never seen it so murky before; when far from a town, it was of a brownish, yellowish tinge, and remarkably dull. No distance on land could be seen.

When at the height of 1 mile, we had no more sand, and simply became a falling body, checked somewhat by the balloon; we threw away leaden weights, &c., to help check the rapidity of descent. The ground wind was strong, and the descent was somewhat rough; we rebounded from the earth three or four times, and finally the grapnel caught in a watercourse.

Photographic papers of two kinds were taken up, the one prepared with iodide of silver and the other with chloride of silver, and arrangements were made that both kinds, parts of the same sheets of paper, should be observed at Greenwich in the first minute of every five minutes from noon to 5 o'clock. The comparison of results show all much deeper colours at Greenwich at first, but the sky at Greenwich was not cloudy for three hours after it was overcast at Wolverton, but coloration of both kinds of paper under a cloudy sky was very nearly the same as that in the balloon. JAMES GLAISHER.

VIADUCT OVER LUDGATE HILL.

COMPELLED to accept the disfigurement of Ludgate Hill and the interruption of the view of St. Paul's, from one of the best points,—as well as the ruin of an architectural composition formed by Wren himself, with the cupola of the Cathedral and the spire of St. Martin's Church—as painful facts, we are bound to hope that the evil will be reduced as much as possible by the character of the structure to be erected. The London, Chatham and Dover Railway Company is, it seems, determined to use the powers so incautiously given to it, and proceed with the viaduct without delay.

A sketch of the design lies before us. It is not so bad as it might have been made. Decided architectural character, such as might enable us to say that the work is Classic, Gothic, Palmerstonian, or Italian, in style, it has not. The ordinary railway girders have been architecturally treated with considerable skill; they rest, in the first place, upon very bold brackets, which are inserted into the abutments at a depth of about 5 feet, and have a bearing along the girders of about 6 feet, an arrangement which alone gives emphasis to the design. The abutments have, at each angle of the bridge, a pier, square in plan and going above the parapet some 5 or 6 feet; these bear cornices resting on brackets and mouldings, simple and commonplace, and just sufficient to give a little character to the work. From the main girders, and supported on brackets, to which an ornamental character is given, it is proposed to suspend what will really be a great public convenience, and accepted as such; this is a footway on each side, to which access is obtainable by staircases in the abutments, so that the dangerous crossing at the

site of the viaduct may be avoided, and persons go from one side to the other of the street without loss of time in waiting for a chance to risk their bones beneath omnibuses and vans. A screen will separate this footway from the railroad, and hide the passing trains from the horses below. The position of the parapet of the footway, *i.e.* where it faces the street, being six feet in advance, gives not only that width to the passage in question, but renders screens of the usual height (enough effectually to hide the trains) unnecessary, and, so far, reduces the objectionable nature of the whole structure. Thus, architectural character has, as it always will, if honestly sought, united with service in more ways than the more utilitarian purpose would seem, at first sight, to promise.

The outer parapet, that to the footways, which, of course, gives style to the design, is to be perforated in an effective and characteristic manner, with a running design, more to be assimilated to the Greek honeysuckle than anything else, so far as the width of the carriage-way beneath, and where the brackets sustaining the girders terminate. Here the City arms are introduced, masking the bases of lamp-standards; towards the piers, the parapet is to be closed, and merely moulded in the surface. The walls of the abutments are to be panelled, and slightly relieved with decorative elements.

WILLIAM MULREADY, R.A.

ONE of the oldest and best-known artists of this age has gone from amongst us. Last Tuesday will be remembered for a long time as the day of the death of William Mulready, a painter, during whose long life many changes have occurred, and much general, and therefore sound, advance in English Art has taken place. To this advance no individual, either amongst the now living or the dead, contributed so successfully, so earnestly, thoughtfully and unselfishly as Mulready. Several generations of students have received the kindly counsel and genial, but not therefore thoughtless, encouragement which Mulready was willing to give to the poor, the rich, the swift of thought, the tardy in conception, the laborious or the superficial. To the very last, so late as the evening before his death, this faithful student—a student, born in 1786 (the year before Lawrence came to London), who came to London about seventy years ago—drew in the Life School of the Academy together with some youths whose grandfathers were his contemporaries. Mulready was fifteen when admitted a student of the Academy. He came from Ennis, being born while his country was in the fervent simmer of insurrection, and the armed bodies of "volunteers" disturbed the English Government.

Banks, the sculptor, of whom the deceased always spoke not only gratefully but in high appreciation of his artistic powers, was Mulready's first instructor, having allowed him to work in his studio gratuitously, and having given him all the professional counsel that was needed. Neither master nor pupil thought this was much, for Mulready was always of opinion, and no one could be said to have had greater experience in teaching Art, that to keep a pupil out of error was all a good master could serviceably do. The system adopted by the painter was no small portion of his life, and deserves to be stated here, because it was put in practice in his boyhood and only relinquished when all had to be relinquished. Mulready's practice was a singularly fortunate example of singleness of aim steadfastly pursued. He married young, and not happily; devoting himself fully to study, he underwent labour in Art such as would daunt most men, while few, unless gifted with his perfect constitution, could even attempt it. Deriving his knowledge of Art from practice in its strictest sense, he—in youth from poverty, and, when in better circumstances, holding that Nature, as she came before himself, was the best instructress—never visited the great centres of European Art.

Mulready always drew with the greatest completeness in execution; in the treatment of minor things, nothing could exceed his attention to detail. Innumerable studies attest this practice, and his felicity bore witness to its success. He would re-

produce with extraordinary facility the details of foliage, not only from one but several points of view, and prepare exquisite memoranda of the bark of trees, and dissect flowers with the care of an anatomist, his aim being thoroughly to understand the things that came in his way. Great boughs of trees he drew with the utmost minuteness and noble breadth, such as is rarely attained by artists even of the greatest schools. Thus, he would render the subtleties of every curve, or foreshortening of each leaf, in a way that was delightful to study. He made similar studies of the colour of details, and carried these principles into every department of Art.

The result of this system was that the painter's various pictures represent grades of advancement secured step by step in execution. Like most young men, he began with grand subjects, and produced 'Ulysses and Polyphemus,' 'The Disobedient Prophet,' &c. Even in these works sound and solid workmanship bore testimony to the value of his system and the skill of the artist. Not satisfied with the ability thus displayed, he continued his studies in a still more rigid manner, copying the most powerful of the Dutch painters' works, Jan Steen, and others, and painting from nature in the neighbourhood of his life-long residence at Bayswater, which was then a rural village, and supplying in the famous 'Kensington Gravel Pits' the school of more than one great landscape-painter. Mulready's first exhibited pictures were, 'A Cottage,' studied in the locality named, and 'St. Peter's Well, York Minster' (1806); then followed a 'View in St. Albans,' and in 1808, 'Old Houses, Lambeth,' and 'A Carpenter's Shop and Kitchen,' together with two subject-pictures, 'The Combat,' and 'The Rattle,' which showed that he now felt himself strong enough to return to the figure. 'A Road-side Inn,' 'Horses Baiting,' 'The Barber's Shop' (1811), 'Punch' (1812), 'Boys Fishing' (1813), and 'Idle Boys' (1815) succeeded. In this year Mulready was elected A.R.A., and, what was an extraordinary mark of professional admiration, in the February of 1816, only three months after the first step, he became R.A. The next year produced 'The Fight Interrupted.' Long earnest in the study of colour, he now developed his knowledge of it in a solid, but still rather low key, slowly advancing to his complete strength. 'Lending a Bite' (1819) showed this, as did 'The Wolf and the Lamb' (1820), 'The Careless Messenger' (1821), 'The Convalescent,' engraved for the Art-Union of London (1822), 'The Widow' (1824), 'Origin of a Painter' (1826), 'The Cannon' (1827), 'Interior of an English Cottage' (1828), 'Dog of Two Minds' (1829), 'Returning from the Hustings' (1830), 'A Sailing Match' (1831), 'Peregrine Touchwood' and 'The Forgotten Word' (1832), and 'The First Voyage' (1833). 'A Toy-Seller' and 'The Last In' were painted in 1835, the former, exhibited R.A. 1837, now at South Kensington, was the foundation of the picture exhibited last year in an unfinished state, and left so by the painter. 'Giving a Bite' (1836), 'Brother and Sister' (1837), and 'All the World's a Stage' (1838) complete the second phase of the artist's power. Each of Mulready's pictures secured a new power in Art.—'First Love' and 'The Sonnet' (1839) marked the high level he had reached in composition and spirit of design. Up to the time in question, the culmination of his ability only demanded the addition of a complete scheme of colour, which ultimately attained to a degree so glowing and intense as to be quite startling. Turner had wrought in a high key of colour, but did so in a very different manner from that of Mulready. 'Open your Mouth and Shut your Eyes' (1839) showed what was to be expected from the latter. The next year brought forth that illustrated book which is, probably, the most complete production in its way—'The Vicar of Wakefield,' many of the designs in which the artist afterwards painted. 'Fair-Time' appeared in 1840.

1841 produced 'Train up a Child in the Way he should go,' now at South Kensington,—a picture which, in colour, *chiaroscuro* and tone, is not beneath the powers of the greatest painters. With this work Mulready's skill culminated. The splendid group of the Lascars is as fine as it is possible

to conceive; in the design, the added terror of their dusky faces, their slow action of uncovering the head and of reverence, the arms silently outstretched to receive the half-affrighted boy's gift, their strange eyes, motions, attitudes and costumes are expressed so powerfully as to account for the feelings of the child, and almost to make us share them, thus giving force and even tragic interest to the picture. Had the same powers of design been employed on a mythological or tragic subject the world would not have failed to feel how grand they were. In no sense is the design theatrical, affected or exaggerated. The bright face of the boy, the eager looks of his attendant, are perfect in expression. In this work is none of that tendency to hotness in colour, which is the sole fault of 'The Whistonian Controversy,' or the thinness of handling which affects 'Burchell and Sophia' and the 'Hay-making' (1847); still less, is there any of the chilly hardness seen in 'The Bathers,' of which the drawing is not beyond challenge. In this last picture we find the earliest signs of decaying power. 'Choosing the Wedding Gown' is the only work that can bear comparison with the one in question; but, while it has exquisite humour and graceful feeling, the execution is a little thin, the colour less well balanced, and the subject not open to such "heroic" treatment as was that of 'Train up a Child.' 'The Ford' appeared in 1842. In 1844, 'The Whistonian Controversy,' 'The Intercepted Billet,' &c. In 1845, 'A Sketch,' and the study for 'The Sonnet.' In 1846, 'Choosing the Wedding Gown,' which was sold for 1,000 guineas, then an enormous price, to Mr. Sheepshanks. In 1847, 'Burchell and Sophia.' In 1848, 'The Gravel Pit,' 'A Shepherd Boy and Dog,' 'The Butt,' &c. In 1849, 'The Bathers,' &c. In 1850, 'The Music Lesson'; 1851 'Blackheath Park.' The next year of Mulready's exhibiting, 1857, produced 'The Young Brother' (Vernon Gift). In 1858 we had a drawing; in 1859, 'Just as the Twig is bent,' &c. 'The Toy Seller' appeared last year, and was the last production of the artist.

It is hardly necessary to sum up the technical merits of Mulready's pictures. He was a humourist, without a shade of malice; his laugh had nothing sardonic. As thorough a lover of domestic life as Wilkie, he added to that feeling, in colour, tone and drawing, an Art-power which was a thousand years in advance of the Scotch artist. In expression, no *genre* painter surpassed Mulready; nothing could be more genial or characteristic than his works. He added love for homely beauty to these excellencies, as in 'The Wedding Gown,' which is inestimable. In some respects one might call him, so highly should the last-named quality be prized, the Raphael of *genre* painters. Personally, no man was more esteemed—indeed, revered—by the young artists who had grown up about him, none more affectionately regarded by his brother painters. His manliness, simplicity, and kindly heart, drew people's regard without consideration of professional honours. Always strong in body, Mulready was, while age permitted, devoted to manly sports: a boxer, a great walker, swimmer and cricketer. Altogether he was a brave man. Peace be with him!

OUR WEEKLY GOSSIP.

THE President of the Royal Institute of British Architects has issued cards for an evening reception on Wednesday next week.

The Congress of the Archeological Institute will be held at Rochester on the 28th inst. Besides the Cathedral and Castle in the ancient city, there are to be seen in the neighbourhood the remains of the Templars' House, at Stroud, Gundulph's Hospital, Chatham, Cowling Castle, Cobham Church, with its unrivalled series of monumental brasses, Cobham House and pictures, the churches of Cliffe, Dartford, Darent, Stone, recently admirably restored by Mr. Street, and containing interesting memorials, especially the brass of Nicholas Amherdene, and Farningham, Boxley Abbey, Maelling Abbey, Maidstone, Ightham Mote, Knole, the castles of Leeds and Allington, Kit's Coty House, the cromlech at Addington, the stones and

chamber at Coldrum. Prof. Willis has undertaken the subject of the architectural history of the Cathedral and conventual buildings at Rochester; the Rev. C. H. Hartshorne that of the Castle in the same place; the Rev. J. Earle will read a paper 'On the Archeology of Kentish Local Names'; Mr. Winston 'On Certain Examples of Painted Glass in Kent,' and Mr. Waller will treat of the sepulchral brasses of the county. Here is a feast for the antiquary such as is not often spread.

The ancient metropolitan institution of Bethlehem Hospital, founded on its original trusts more than six hundred years ago, will soon share the fate of similar establishments which have suffered from the growth of London. It has for many years been the opinion of the Lunacy Board, that the site of the hospital, as respects its limited extent, and situation in the centre of a dense and rapidly-increasing population, is unsuited to the treatment of the insane. Out-door exercise and recreation, and freedom from disturbance and observation, so indispensable in cases of insanity, require an ample extent of grounds and gardens within the boundaries of the institution. In all these respects Bethlehem Hospital is essentially defective. In addition to this, the building is imperfect, according to modern opinions, in its construction and arrangements. The general aspect of the Hospital, externally and internally, notwithstanding the efforts made within the last few years to enliven the long corridors and day-rooms, cannot but exercise a depressing influence upon the inmates, whose means of out-door exercise are so limited and inadequate. The Lunacy Commissioners state that in the case of asylums for pauper lunatics, they would not now sanction plans upon the principle of the present building. In representing these facts to Sir George Grey the Commissioners add, that the large funds at the disposal of the Governors confer upon them almost unprecedented means of improving the care and treatment of the insane, and consequently impose upon them, in an especial manner, the duty and responsibility of applying these funds in the manner best calculated to promote and extend the objects and benefits of the institution, which cannot be done upon the present site. Within the last few days, Sir George Grey has expressed his concurrence in the views of the Commissioners, and his hope that the Governors will not allow the opportunity now offered of removing the hospital to a suitable locality to escape.

A Correspondent, much concerned for the purity of our native tongue, favours us with the following observations on a word lately used by us:—

"In the *Athenæum* for May 16, line 12, col. 3, of page 643, the reviewer says, '*Such* solecism is not very uncommon.' Permit me to protest against the solecism, which is now, alas, not very uncommon, but was unknown before 1845, of using '*such*' as an equivalent to '*the*,' or '*that*,' or '*those*,' &c. '*Such*' indicates similarity, and is not demonstrative. It is a simple mistake to use it as it is used in the quotation that I have given. Its origin is parliamentary. Somewhere about 1846 or 1847 it was adopted by a parliamentary agent, ingenious but not learned, as an equivalent for "*the said*"; and by reason of its affording an easy means of getting rid of the offensive word "*said*," other parliamentary agents and folks connected with Parliament, and after them many lawyers, and, at length, officials and the press, and the public at large, have sanctioned the substitution of '*such*' for '*the said*'; when all that was needed was to drop '*said*' and leave '*the*' to do duty by itself. We are in danger of having this blunder perpetuated if attention be not drawn to the fact of its being a blunder. Your reviewer has used it in good company; for Queen's speeches and royal proclamations have been disfigured of late by the use of '*such*,' as if it were a demonstrative pronoun; and even Lord Chancellors (including Lords Cranworth and Westbury, who ought to know better) have slipped into the shlop of '*such*.' L. L."

—We agree with L. L. in every point save that of our own use of the word. He says we should not have used "*such*" because it indicates similarity and is not demonstrative. We say we

were right in using "*such*," because we meant to indicate similarity, and not to be demonstrative. The solecism we condemned was one misapplication of a preposition: "*such*" solecism, we said, is not uncommon. Our Correspondent should have tried whether a right reading of a word would have made sense, before he fixed a wrong one upon us. There are words which begin by denoting objects, and end by standing, in the singular, for all their objects collectively. "*Verse*" is one of them: we may now say, "*such verse* is detestable." The word "*solecism*" is another; but its application to a species rather than an instance is not ancient. Nevertheless, we may say "*solecism* prevails far and wide" just as correctly as we may say "*verse* is not uncommon." Whenever we can thus deal with a substantive—not meaning thereby to exclude all cases in which we cannot—the prefix "*such*," in the sense of similarity, is legitimate. As in many other cases, the right and wrong uses glide into one another, like the green and blue of the spectrum. If we were to say, "*such men* as those who commit murder ought to be hanged," we should be wrong in morals unless we were wrong in grammar; for we ought not to mean that the like of murderers should be hanged, whether they kill or no. But if we say, "*such men* as those who commit murder should be well looked after," we are most right when our meaning is most grammatical. But who can hope that *such* distinction will be maintained? Common usage despises *such* demarcation, and quietly abandons it in favour of the nearest defensible frontier. The old gentleman, according to Horace, has the *norma loquendi* in his pocket; and it is amusing to see how he trots along, as if he went all the lighter for the thousand grammar-books which philologists have tied to his tail.

At a meeting of the Council of the Royal School of Mines, held at the Museum of Practical Geology, Jermyn Street, on Saturday, July 4, 1863, His Royal Highness the Duke of Cornwall's Scholarship was awarded to Mr. F. G. Finch. The two first year's Royal Scholarships were awarded to Mr. T. Gibb and Mr. E. O'Sullivan. The second year's Royal Scholarship was awarded to Mr. T. Gibb. The Edward Forbes Medal and Prize of Books, together with the De La Beche Medal and Prize of Books were awarded to Mr. E. B. Tawney. The Director's Prize of 25*l.* was awarded to Mr. F. G. Finch.

In the *Athenæum* of July 4, in the notice of the report of Sir W. Hooker on Kew Gardens, the name of the donor of Allan Cunningham's Australian collections is inadvertently printed "Howard,"—it should be *Heward*.

As it is of very high importance to trace, as far as may be done, the books which belonged to Shakespeare, we insert the following note with pleasure, without, however, expressing an opinion on the claims of Mr. Newman's copy of the 'Palace of Pleasure' to the honour of being one of the missing volumes:—

"July 8, 1863.

"It may be interesting to the readers of the *Athenæum* to learn that, besides the Florio Montaigne, there is in existence another probable relic of Shakespeare's library. I have in my possession a copy (sadly mutilated) of the first edition (1566) of Painter's 'Palace of Pleasure,' from which Shakespeare is generally considered to have derived the plot of 'All's Well that Ends Well.' The volume has been re-bound at some period preceding 1790, and in this process the margins have been very much cut down; but on several pages still remain the signatures 'Sh. Hart,' 'W. H.,' 'George x,' 'Shakespeare,' 'T. H.' &c.—names which I conceive to be those of some of Shakespeare's numerous nephews or grand-nephews, the Harts of Stratford. The name 'William' is also frequently met with, but it bears no resemblance to Shakespeare's authentic signatures. The mutilation of the volume has possibly destroyed the poet's own autograph, but I still please myself with the idea of possessing a book which apparently belonged to some of his descendants, and had, therefore, possibly once been held by the hallowed hand of Shakespeare himself.—I am, &c., JOHN NEWMAN."

We print the following note on the Exhibition of Wood-Carving with much pleasure:—

"7, Russell Terrace, July 7, 1863.

"Having a deep interest as an old member of the Society of Wood-Carvers (twenty-one years I have belonged to it) in its objects being brought fairly before the public, I write a line to correct an error in your notice of it last week. The present is the thirty-first, not the twenty-first, year of its existence, and those extra ten years in the age of it mark a great advance of the carvers over other classes of workmen in their early appreciation of the great advantages such a Society gives to the Art-workman. You will also, I think, be glad to announce that, as the original promoter of the Wood-Carving Exhibition, I have made a successful application to the Council of the Society of Arts, at its last sitting, Wednesday of last week, for another Exhibition of Wood-Carving, with medal and money prizes, being held under their auspices next year. It is desirable that the press should widely circulate so interesting a fact, and thus enable employers and workmen to prepare in a studious manner works that shall be a credit to them, and fairly represent the improved state of the art in all its branches, as well as bear comparison with some of the best works of past ages. G. G. LOCK."

The French papers contain a curious account of a town, the remains of which have lately been discovered, imbedded in the sand at the mouth of the Garonne. A church, supposed to be of the date of the decadence of the Roman Empire, has already been laid bare, and numerous capitals and ecclesiastical architectural ornaments have been brought to light. The district, like our Perranzabuloe, or *Perran in Sabulo*, on the Cornish coast, is desolated by sand which has accumulated, in some localities, in vast heaps.

Messrs. Lovell Reeve & Co., the publishers of Mr. Berkeley's 'British Mosses,' write in explanation:—

"5, Henrietta Street, Covent Garden, July 8, 1863.

"In noticing Berkeley's 'Handbook of the British Mosses,' you say, 'Nor can we help complaining that no less than 74 pages are taken up by an explanation of the 24 plates—the matter filling 26 pages at the beginning of the book being again spread, word for word, over 48 pages at the end. That space might have been better employed.' Permit us to exonerate the author from blame, by explaining that we alone are responsible for the additional 48 pages. The 24 plates being very elaborate, containing 564 figures, we deemed it advisable to interleave them with a reprint of the Explanation for facility of reference. The 48 pages complained of are 24 leaves printed on one side of the paper in order that the explanations of figures may, in each case, face the plate to which they refer. The author was, probably, not aware of our intention to afford the student this accommodation, until the work was published. We are very sure that no one using the book can fail to appreciate the convenience of it.—We are, &c.,

"LOVELL REEVE & CO."

A very fine collection of choice books, profusely illustrated, was sold on Friday, last week, by Messrs. Puttick & Simpson. A few of the lots, with prices, may be marked:—Walton and Cotton's Complete Angler, edited with original memoir by Sir Harris Nicolas, Pickering's large and fine edition, illustrated with 840 additional plates, portraits, views of English rivers, fishing stations, bridges, old houses, &c., (including a series by Stothard and Absolon), title-pages, coloured illustrations of fish, &c. mostly fine impressions, many being proofs on India paper, the whole mounted, arranged, and bound in five large volumes, green morocco extra (with a MS. Index of the additions), 24*l.*—Bewick's History of British Birds, the figures engraved on wood, large paper, first edition, 2 vols., 5*l.*—Bibliotheca Anglo-Poetica: a descriptive catalogue of early English poetry, with bibliographical and critical remarks, compiled by A. F. Griffith, large paper (only 50 copies printed), illustrated with upwards of 670 engravings, portraits, views, monuments, woodcuts, title-pages, alphabets, fragments of early typography, fac-similes of autographs, &c., many proofs on India paper, the whole neatly in-

laid, mounted, arranged and bound in 3 vols. calf extra, gilt edges, 5*l.* 15*s.*—Botfield (Beriah), Notes on the Cathedral Libraries of England, viz. Bristol, Hereford, Lambeth, Oxford and York Minster, illustrated with upwards of 900 plates, portraits, views of cathedrals and cathedral cities, libraries, title-pages, (including several of scarce Bibles, Psalms, &c.), printers' devices, monuments, arms, missal illuminations, tracings, and fac-similes, &c., the whole neatly mounted, arranged in 3 thick vols. calf gilt, privately printed, royal 8vo., 7*l.* 17*s.* 6*d.*—Clarke (W.), Repertorium Bibliographicum, extensively illustrated with above 1,500 plates, title-pages, printers' devices, initial letters, old woodcuts, fac-similes from block-books, missal illustrations, bookbinding, tracings, portraits of collectors and patrons of literature, 17*l.* 10*s.*—Dibdin (T. F.), Bibliographical Decameron; or, Ten Days' Pleasant Discourse on Illuminated MSS., Early Typography, Engraving, &c., numerous fine engravings, some on India paper, 3 vols. crimson morocco extra, gilt edges, with arms on the sides, 10*l.*—Dibdin (T. F.), Bibliomania, second edition, greatly enlarged, with supplement, &c., large paper (only 50 copies printed), extensively illustrated, with about 1,700 plates, title-pages, printers' devices, views of libraries, woodcuts, initial letters, monuments, bookbinding, missal illuminations, fac-similes and tracings, portraits of collectors, printers, booksellers, auctioneers, &c., 19*l.*—Hartshorne (C. H.), Book Rarities in the University of Cambridge, with notes, large paper, 8*l.* 10*s.*—Hore Beate Marie Virginis, printed on vellum, with 19 large cuts (the size of the page), and 33 small ones, illuminated in gold and colours, 6*l.* 5*s.*—Hore Beate Marie Virginis, cum Calendario, Belgicæ, manuscript on vellum, embellished with 30 miniatures, 7*l.*—Blake (W.), Illustrations to Young's Night Thoughts, with the poem, original impressions of these singular engravings, coloured by the artist's own hand, half-russia, 5*l.* 7*s.* 6*d.*—Blakians: The Life of William Blake, in MS., extracted from Cunningham's Lives of the Painters, 15*l.* 15*s.*—Lipscomb (Geo.), History and Antiquities of Buckingham, plates, 10*l.* 5*s.*—Clutterbuck (Rob.), History of Hertfordshire, 15*l.* 10*s.*—Newcastle Reprints and other Tracts, with woodcuts by Bewick on the titles, &c., 15 vols. half-morocco, top edges gilt, 13*l.*—Walton's Lives of Donne, Wotton, Hooker, Herbert, and Sanderson, Major's beautiful edition, with portraits, engravings and autographs, illustrated with upwards of 500 additional plates, portraits, title-pages, woodcuts, &c., 8*l.* 2*s.* 6*d.*—National English Airs, consisting of ancient song, ballad and dance tunes, with an essay on English minstrelsy, edited by W. Chappell, illustrated with upwards of 500 plates, portraits of composers, musicians, poets, royal, noble and eminent persons, engravings of dances, musical instruments, woodcuts, missal illuminations, &c., the whole mounted, arranged and bound in 2 vols. calf extra, the music in a separate volume, 6*l.* 5*s.*—Pepys's (Samuel) Memoirs, including his Diary, and a selection from his private correspondence, edited by Lord Braybrooke, illustrated with numerous rare portraits; (Charles II., by Logan; Geo. Monck, Duke of Albemarle, by Logan; W. Dugdale, by Hollar; Samuel Morland, by Lambert; Oliver Cromwell; J. Evelyn, &c.); autographs, autograph letters of eminent personages, connected with S. Pepys, and his contemporaries; views in London by William Hollar, and others; portraits of the Beauties of the Court of Charles II., with memoirs by Mrs. Jameson; and a variety of interesting prints and memoranda, the whole mounted and arranged in 4 vols. russia gilt, 19*l.* 5*s.*—Mathias (Thomas James), the Pursuits of Literature, and other satirical compositions, largest paper, 16th edition, illustrated with upwards of 300 portraits, many of them from private plates, with an alphabetical list of the illustrations, 2 vols. old russia extra, with joints and gilt edges, 22*l.*—The total result of the sale was 961*l.* 9*s.*

Will Close on Saturday, the 8th inst.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION OF THE ROYAL ACADEMY IS OPEN.—IN THE DAY, from Eight till Seven o'clock. Admission, 1*s.*; Catalogue, 1*s.*—IN THE EVENING, from Half-past Seven till Half-past Ten. Admission, 6*d.*; Catalogue, 6*d.* JOHN PRESCOTT KNIGHT, R.A., Secretary.

Will shortly Close.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-NINTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East (close to the National Gallery), from Nine till Dark.—Admission, 1*s.*; Catalogue, 6*d.* JOSEPH J. JENKINS, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS (founded in 1831 as the New Society of Painters in Water Colours).—THE ANNUAL EXHIBITION IS NOW OPEN.—Admission, 1*s.*—Gallery, 53, Pall Mall, opposite Marlborough House. JAMES FAHEY, Secretary.

BRITISH INSTITUTION, Pall Mall.—The Gallery, with a Collection of Pictures by Ancient Masters and deceased British Artists, is OPEN DAILY, from Ten to Six.—Admission, 1*s.*; Catalogue, 6*d.* GEORGE NICOL.

FRENCH GALLERY, 120, Pall Mall.—THE TENTH ANNUAL EXHIBITION OF PICTURES, the contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1*s.*; Catalogue, 6*d.*

MR. CHURCH'S NEW PICTURE, THE ICEBERGS, Painted from Studies made in the Northern Seas in the Summer of 1859.—German Gallery, 168, New Bond Street, W.—Admission, 1*s.*

SCIENCE

SOCIETIES.

ASIATIC.—July 6.—The Right Hon. H. Mackenzie, V.P., in the chair.—Fitz Edward Hall, Esq. read a paper giving the substance of an old Sanskrit inscription from among the papers of the late Prof. H. H. Wilson, in which the names of a series of eleven kings of Sinhapura, all Kshatriyas by caste, and designated Varman, are given.

ARCHAEOLOGICAL INSTITUTE.—July 3.—Lord Talbot de Malahide, V.P., in the chair.—After the announcement of several new members, and also of historical and antiquarian publications presented by kindred Societies on the Continent, especially a series of Transactions of the Historical Society of Savoy, the proceedings commenced with a discourse by Prof. Westwood, describing various treasures of Middle-Age Art, which he had examined in a recent inspection of the public libraries at Leyden, Xanten, Treves, Munich and Milan. He produced many beautiful drawings which he had executed, fac-similes of illuminated pages in various MSS. of very early date which he had found in those collections, more particularly from a MS. of Aratus at Leyden, and from a Psalter there, which appeared to have been in possession of St. Louis, King of France, with the record that it was the book from which that Prince had learnt his letters. There is also a portrait of the Royal Scholar. At Treves, the Professor found a book of the Gospels in the style of the Anglo-Saxon period, a very remarkable example of early Art, from which he copied several drawings of unusual interest, and bearing the name of the artist-scribe, Thomas. He gave also interesting notices of the fine Evangelary of the ninth century at Munich, a MS. on purple vellum, and of the Homer, a grand relic of the fourth century, at Milan, which the publication by Mai has very inadequately represented. Besides the precious Irish MSS. and illuminations which Prof. Westwood had examined at St. Gall, he met with a number of sculptures in ivory, of which he exhibited casts, skillfully reproduced by Mr. Franchi. An animated discussion ensued on the characteristics of Byzantine design and other questions relating to early Art, in which the Very Rev. Canon Rock, Lord Talbot and Prof. Westmacott took part.—The next subject was a Memoir, by Mr. W. S. Walford, on an early inscribed monument found at the Temple Church last year, and upon which he had succeeded in deciphering the name of Philip de St. Hilaire, who was of a Norman family allied with the Clares and the Earl of Arundel at the close of the twelfth century. Mr. Waterton stated that he had found the name amongst the Knights Templars of the period.—Sir J. Clarke Jervoise, M.P., then gave an account of extensive vestiges in the ancient forest of Bere, near his property in Hampshire; he brought a plan of a remarkable fortified site, a camp, surrounded by concentric circular trenches, evidently of a very early period, and he described certain singular beds of burnt flints, locally known as "milk-stones," from the colour of the calcined surface; they lay in large quantities in the clay. These deposits are, unquestionably, of a very remote age; Sir J. Jervoise thought it possible that

the flints might have been used, when heated, for some purpose of cookery, in like manner as the South Sea Islanders are said to have heated water in gourds or wooden vessels, by means of heated stones thrown into them.—Mr. Albert Way described the traces of a similar culinary expedient in very primitive times, noticed by him in the excavation of certain singular dwellings on the estates of the Hon. W. O. Stanley, near Holyhead.

—Lord Talbot called attention to the importance of investigating even the most obscure vestiges of pre-historic times; the agency of fire had, doubtless, been made available for purposes now difficult to demonstrate; he adverted to the extraordinary remains known as vitrified forts, of which examples, although less familiar to the antiquary than those in Scotland, exist in Ireland; and he had lately received from an antiquary of note in France, Capt. Prevost, a very curious memoir on certain similar fortresses, existing in that country.—Mr. Tregellas gave a notice of some early British urns and other relics found lately in gravel-pits on Kingston Hill, in places known to the labourers as "pot-holes," being parts of the gravel-bed which had been disturbed, and deposits placed therein at a depth of about 3 feet; some objects and charred wheat, &c., found there in 1858, and subsequently had been deposited by the Duke of Cambridge in the British Museum. A cake of metal had also been found, supposed to be pure copper, in fragments such as have been repeatedly noticed at spots where manufactories of bronze implements and weapons are supposed to have existed. Mr. Tregellas brought some of the pottery, and exhibited a section of the strata in which these singular deposits have been brought to light. No traces of tumuli are to be found on the surface, or any other indication of ancient occupation. Lord Talbot, at the close of the meeting, being the last of the present session, expressed his satisfaction at the liberality with which so many rare objects of art and antiquity were constantly entrusted to the Society, as shown more especially in the recent beautiful Exhibition of Sculptures in Ivory. On the present occasion he wished to call special notice to the choice collection of antique lamps of terra-cotta and bronze, contributed by Mr. Fortnum, Mr. Henderson, Sir Sibald Scott and the Rev. J. Greville Chester, presenting many beautiful varieties in form and decoration. Mr. Waterton had brought for inspection the latest acquisitions added to his Dactyliotheca, consisting of Roman rings, of great rarity, formed of amber and of glass; Italian, German, and other beautiful mediæval rings, enriched with enamel and niello, and set with precious gems.—The Earl of Mansfield brought several exquisite miniatures, upon watch-cases of the last century, amongst these paintings were portraits of the unfortunate Queen of Denmark, Caroline, sister of George the Third, and of the famous Struensee, Prime Minister of Denmark, executed in 1772, for an intrigue with the Queen. Also portraits of Frederick the Fifth and his Queen.—Mr. Octavius Morgan exhibited a fine miniature of Charles Louis, Elector Palatine, and his wife, with a minutely detailed view of Heidelberg Castle in the distance; he was son of the Elector Frederick and the ill-fated Queen of Bohemia, daughter of James the First.—Several Scottish medals and coins of interest were brought by Mr. Holt; a representation of an unique silver Gaulish coin, with the legend *Dumnocoretos*, and the figure of a horse, was sent by Mr. Nash; also numerous miscellaneous coins by Lord Torphichen.—Notices, by Mr. F. Francis, of further discoveries of very remarkable character, at Snape; by the Rev. J. Kendrick, of ancient relics found in Yorkshire; and by Mr. G. Gilbert Scott, of kilns for the manufacture of decorative pavement tiles, in the fourteenth century, were unavoidably deferred.

ROYAL INSTITUTION.—June 12.—Rev. J. Barlow, V.P., in the chair.—'An Account of some Researches on Radiant Heat,' by J. Tyndall.

July 6.—W. Pole, Esq., Treas. and V.P., in the chair.—General T. Boileau and C. H. Moore, Esq., were elected Members.

MEETINGS FOR THE ENSUING WEEK.

Tues. Ethnological, 8. — Occupation of Egypt by the Hyksos, Rev. Basil H. Cooper.
Wed. Horticultural.—Promenade.
Sat. Horticultural.—Promenade.

FINE ARTS

Architectural Details from Wells Cathedral and the Precinct Buildings. (Cundall, Downes & Co.)

Photographs from the Sculptures in the West Front of Wells Cathedral, taken for the Architectural Photographic Association. (Same publishers.)

HERE are two sets of photographs, of like excellence, taken from the building that is the most interesting in England, as illustrating the character and value of that national school of sculpture which obtained so admirable a position in the so-called Dark Ages. Their subjects represent one section of that most complete of arts, Gothic architecture. Without considering whether or not it is desirable to revive this art for modern uses, we may attribute to its ancient manifestation the singular glory of being perfect in system, yet free in all its developments. Self-adaptive and comprehensive, Gothic architecture dealt, with equal good fortune, with themes most diverse in their character and demands: for it, the cathedral was not too vast, the memorial cross too pathetic, the mansion too much broken in detail or merely domestic in its uses, the bridge too utilitarian or the dove-cote too small. From cradles to tombs this art-science, for such it was, could supply the wants of men wherever men were found capable of applying it. A woman's girdle or a woman's robe, the crozier of an archbishop or his gorgeous vestment, were alike fit subjects for it.

With all this freedom and scope, in dealing with which it was the sole rival of equally glorious and beautiful Greek art, Gothic design kept, each in its province, the elements of those arts which, in its great system, were subordinated. In its chief works,—those architectural,—the skill of the painter, glass-stainer, mosaicist and sculptor lent their powers to one end, the glorification of architecture. Restrained thus far, the wall-painter confined himself to his office; he produced decorations, not paintings, in the modern sense, and, in forms that the law made conventional, did not lose sight of the artist's highest aims. The glass-stainer, with a distinct idea of his duty to make an integral portion of a building, did not attempt to reach that development of painting, *per se*, at which he has, with means far inferior, since foolishly aimed. A stained-glass window was not proposed to be a mere transparency, ridiculous with diaphanous figures of animals, trees and men, but a gorgeous space of dyes, a mosaic made, by the aid of light itself, ten times more brilliant than petrous mosaic could be. The mosaicist spread splendour upon the whole wall-space where splendour was required, fired by his golden grounds the vaultings, and lit up dim spaces with light that followed day; servant and not intruder, of old he knew the limits of his power, and even when painting rose above architecture, honestly plumed himself, not upon imitating painting, but upon producing that which painting could not produce.

Chief among all these servants of the great art-science, architectonic sculpture, wisely subordinate and grandly obedient, may be said never to have forgotten its office, but remained loyal where others betrayed. No finer examples exist with us of this subordination than the sculptures which the Architectural Photographic Association has this year chosen to publish in photography. Referring, as we

commonly do, to Italy as the fountain of Fine Art, it is very remarkable, says Flaxman, in a time when knowledge of Gothic art was not the fashion it now is, that Wells Cathedral was finished in 1242, two years after the birth of Cimabue, the restorer of painting in Italy; and that the work was going on at the same time that Nicolo Pisano, the Italian restorer of sculpture, exercised the art in his own country; and it was finished forty-eight years before the Cathedral of Orvieto was begun; and it seems to be the earliest specimen of such magnificent and varied sculpture united in a series of sacred history that is to be found in Western Europe. These works from Wells should have special interest for Englishmen, seeing that beyond any reasonable doubt they were produced by English carvers, at a time when the position of this country was deservedly high in Art, whose ability culminated upon the all-beautiful Eleanor Crosses, finished at the end of the century.

The sculptures now photographed form the third of nine tiers of such works which decorated the west front of the cathedral; the whole comprised about six hundred figures wrought under the direction of Bishop Jocelyn Trotman, of the see. The first or lowest of these tiers contained, in sixty-two niches, statues of the messengers of the Gospel from the earliest to the current time; by far the greater part of these has been destroyed. In thirty-two quatrefoils, the second tier, contained angels issuing from clouds, holding in their hands mitres, crowns and scrolls, emblems of temporal and eternal rewards to the faithful listeners to the messengers. In the third tier, that before us, in which the Old and New Testaments are illustrated by, to the south of the west door, seventeen subjects from the first; to the north seventeen from the second, and fourteen to the north and east. The fourth and fifth tiers display, in a hundred and twenty-six niches, the effigies of those lords, spiritual and temporal, who, as God's vice-regents upon earth, had blessed the country with learning, religion and government. In the sixth tier we have the Resurrection in ninety-two subjects, containing a hundred and fifty statues in high relief, about four feet high, rising from the tomb as at the last day. In the seventh tier is the hierarchy of angels; in the eighth, the twelve apostles in statues, about eight feet high, in majestic order, with their several distinctive symbols and costumes. In the ninth tier are three niches from which the statues, except the feet of the Saviour in the centre, have been removed. These, doubtless, contained Christ sitting in judgment, the Virgin and John the Baptist on either side, the types of the old and new law and final intercessors. Thus we have a complete systematically-pursued idea of design, of the highest purpose and signification, embodied in these sculptures.

The popular idea, universal a few years since, and still lingering in odd corners, which insists upon judging the Mediæval sculptors by a comparison with those of ancient Greece, shows infinite ignorance and impatience of learning. The schemes of the systems were totally distinct; our duty is to see if each acted up to its principle, and to recognize that the Gothic artist was in that respect not inferior to his predecessor. It must never be forgotten that the Phidian carvers, in whose hands sculpture, *per se*, culminated, in decorating the Parthenon departed from their office as subordinates, to become great artists themselves; and it is a question whether the greater part of their transcendent genius was not wasted upon statues placed where they could not be fairly seen, and in spaces which architectonic sculpture would have filled with equal use and truer

application. Some are so bold as to say that the Theseus and Ilyssus were never seen as they ought to be seen until the British Museum received them. Undoubtedly the marvellous execution of such works was wholly lost, they would have been better fitted for the *glyptotheca* of Pericles than the pediment of Minerva, in which architectonic sculptures would have had as much expression as the noblest productions of the noblest sculptor.

In such situations the thing primarily demanded is expression: this may be had from the rudest or the most restricted works. Those of Egypt are probably most rigidly conventionalized, yet certainly inferior to none in awful expressiveness; the grand sweetness of the faces that have watched by the cave at Abou-Simbel for so many thousand years rivals the dignity of the Phidian Jupiter, and excels it in simplicity. When these demands of expression and suggestive indication are perfectly answered, architectonic sculpture, as at Wells, may be said to have most loyally done its office. To say that Gothic sculpture does not equal that of Greece in representation of flesh or knowledge of the human form, is simply to confess oneself ignorant of its purpose and history; and quite as preposterous it would be to challenge the antique, because it neglected the expression of the human face—in dealing with which Gothic art surpassed all others—for a set, unemotional ideal.

We heartily recommend to the student of art and antiquity both the books in question. The architect will find examples of some of the most famous details; the stone-carver may rejoice to be able to study in Messrs. Cundall & Downes's excellent photographs many specimens of the best style. To the wood-carver, the miserere seats supply a world of information and studies for treatment of flowers, leaves, &c., which are as perfect in execution as they are in accord with the highest theory of Art.

FINE-ART GOSSIP.—The female students of the various schools of Art in London, considering themselves aggrieved by the recent determination of the Royal Academy not to admit for the present, nor until a separate school for the use of ladies can be erected, any additional students of their sex, have prepared, and are about to present to the House of Commons, a petition inquiring whether the Academy is justified in rejecting their application for admission to the schools in Trafalgar Square; also praying that an inquiry may be made into the probability of the early erection of such schools for their use. It seems that, no announcement of the resolution having been made, many aspirants are disappointed and inconvenienced, having prepared drawings which have not been examined.

The Pugin Memorial Committee, having collected the sum of 1,000*l.*, has placed the same at the disposal of the Institute of Architects, in trust, for the formation of a student travelling fund.

On the motion of Mr. Hankey, a copy of the agreement or contract made by the President of the Board of Works with Sir Edwin Landseer for the casting of the four lions for the base of the Nelson Monument has been presented to the House of Commons (No. 357). This consists of two letters. The first is from the Office of Works, 30th July, 1858, stating that the sum of 6,000*l.* had been voted for the four couchant lions, and inquiring if Sir E. Landseer would undertake the entire execution of the work, &c. The second is from the artist, dated 31st July, 1858, accepting the commission, with the hope that his health would enable him to do justice to the subject.

Mr. Leifchild has designed, and Mr. Underwood has executed, a memorial cross to the officers and men of the 8th Regiment of Foot, deceased in India during the mutiny. This work consists of an Irish cross of Sicilian marble, on a plinth of Mans-

field stone, serpentine and green marble, with a granite base. The names of the individuals commemorated are inscribed. The monument has been placed on the Grand Parade, at Portsmouth.

MUSIC AND THE DRAMA.

SIGNOR SALVATORE MARCHESI'S HISTORICAL MATINEE MUSICALE will take place by the kind permission of Messrs. Colard at 16, Grosvenor Street, on MONDAY NEXT, July 13, at Half-past Two o'clock precisely. The Lecture, with Vocal Illustrations, showing the Invention and Form of the Aria during the First Period of Italian Opera, from 1600 to 1720, has been already given with great success before the Société des Compositeurs in Paris, in February last, also in Germany in May. The Lecture, written by A. Gervais, will be delivered by Mr. Ryder (of the Theatre Royal Drury Lane); the Vocal Illustrations by Signor Salvatore Marchesi. Mr. Benedici will preside at the Piano-forte. —Stalls, One Guinea; Tickets, Half-a-Guinea, may be obtained of Messrs. Schott & Co., Regent Street; Mr. R. W. Ollivier, 19, Old Bond Street; and of Signor Marchesi, Bath Hotel, Piccadilly.

MR. W. H. HOLMES and MR. G. W. HAMMOND'S PIANO-FORTE and MISCELLANEOUS CONCERT, Hanover Square Rooms, SATURDAY MORNING, July 18, at Three o'clock. —Full Programmes, and Tickets (all reserved), 10*s.* 6*d.* each, of Mr. W. H. Holmes and Mr. G. W. Hammond, 38, Beaumont Street, Marylebone.

ROYAL ITALIAN OPERA.—'Faust.'—That the music of this splendid opera grows on the ear and heart of every one possessed of those commodities, London has learnt within the short space of a month. Great has been the interest excited by the production of the work at Covent Garden; and every one is asking, rationally enough, why the result was not obtained three years ago. Better late than never. Let us first record that the scenic luxuries are on a scale and of a finish never before reached in an English theatre; rivaling the best days of M. Véron's management of the Grand Opéra of Paris. The Fair, with its stir, its wonderfully grouped and dressed crowds of chorus,—the garden of Margaret,—the Market-place, with the soldiers' return (made hearty and touching by the admirable by-play of all concerned),—the scene in the Church, with the blood-red Demon tempting the shame-stricken, unwedded mother, who must kneel apart from the congregation,—amount to so many living pictures which have an art, a beauty and a probability unknown here till now. No common credit is due to Messrs. Beverley and Harris, who, by aid of the new effects of light discovered, have wrought these unparagoned shows. We dwell on this feature of the execution first, because of orchestra, chorus, principal singers, and of the rich yet clear beauty of the opera itself, we have already spoken. Conjointly they will hold the Italian stage here, and longer, it may be, than even 'Les Huguenots' has done: for one simple reason. There is as much effect in the opera of M. Gounod as in M. Meyerbeer's,—there is much more reality, and far more tenderness. The great passion-duet, after "the Blessing of the Swords," is strained, if it be measured against 'Faust's' garden-scene, throughout which breathes a delicate yet withal an intense emotion, a perfume—so to say—to which there exists nothing comparable in love-music. The soliloquy of the heroine, however, which closes the act, is tormented and confused, the weakest passage in the opera. Again, in the Church-scene, the two composers may be fairly measured. The writer of 'Robert le Diable' and 'Le Prophète' loves ecclesiastical effects, including the use of the organ; but M. Gounod understands the tone of Romish music far better, having at one time, it is no breach of confidence to say, thought of entering the priesthood; and the handling of that instrument throughout this scene of menace and gloom (done full justice to at Covent Garden by Mr. A. Sullivan), and its combination with the dismal unisonal chant, the passionate orchestra and the voices of the two singers, are more important, sustained, yet simpler, than anything by his contemporary. Against any other operas than M. Meyerbeer's, it would be a folly to measure 'Faust.' The school to which the two men belong is the same; that of risking and rendering every passion, without losing sight of the special uses and beauties of Music, and with the most liberal employment of all modern means and appliances. That Signor Rossini could have done more, his 'William Tell' and 'Otello' display with a brilliancy before which the brightest light of every competitor pales; but he was content with one scene, one combination of the kind in an opera,

and his carelessness in choice of dramas flung away an opportunity which Nature does not offer often in a century, since the men of dramatic genius—as strong yet as spontaneous in creation as Handel—Mozart and the master just named, assuredly do not mount up to the number of the Nine Muses.

Considering 'Faust' as we do, both by first impulse and now close intimacy, as, by many degrees, the most remarkable opera of modern times, standing midway (not meanly, therefore) betwixt the flimsy violences of Signor Verdi and the shallow obscurities of Herr Wagner, both of whom try for truth to passion in dramatic music, we may still on some future day point out certain details, here of necessity passed by. Now we have to speak of the artists:—and first of Madame Miolan-Carvalho, the Margaret of whom every one has dreamed,—this because she is fully possessed of the spirit of the part, rather than from any inevitable dramatic fitness. Her delicate voice always requires management in a large theatre; but then its treatment, her expression and her finish belong to the highest class of Art. The German critics (anxious yet unable to find much fault) have spoken of the jewel-song as music "only fit for a French coquette,"—having forgotten the ballad of 'The King' of Thule, opening the scene. But they have unfortunately no women on the stage whom we have heard or heard of capable of giving that quaint, melancholy ballad, with all the dreaminess of its expression, still less of displaying the girl's enchanted delight, on decking herself in the ornaments insidiously laid out to tempt her (a delight, by the way, not innocent of vanity—else why and where would be the temptation?) as she does. Madame Miolan-Carvalho's treatment of the garden-duet is masterly; intense, yet without a turn or tone of affectation or exaggeration. Her share in the incomparable *adagio* is delivered with a tenderness which is irresistible. In the final *trio*, of course, she has not the volume of voice by which Mdlle. Titiens makes the last explosion so powerful. She was generally well in tune. Her acting throughout is perfect, and her appearance that of a figure which has stepped forth from the frame of one of Ary Scheffer's 'Faust' pictures.

The weak point in Mr. Gye's 'Faust' is, unfortunately, the hero—Signor Tamberlik,—and the truth may be told plainly, without the slightest discredit to an artist who has been, and even now occasionally is, so strong in operas that suit him better. But the music does not lie well for his voice; and the tenderness of its passages seems dried up in his mouth. He has improved on the first representation; but can never transform himself into the charmer required by the music. What a part would this have been for Signor Mario! and three years ago, when the opera might have been given, he had sufficient musical means to fill it.

On the other hand, M. Faure (who, it may be said without breaking confidence, approached the part of *Mephistopheles* reluctantly) took the town by storm. There has been nothing better in our experience. Every bar of the music is so thoroughly wrought out by him, with the true sinister malice of the character—every passage is so thoroughly phrased, that his was one of the two personal successes of the first night. Every point of his appearance and demeanour, too, is good. No such Wicked One has been seen on our musical or dramatic stage; and, be it remembered, this gentleman is the very best *William Tell*, the second-best *Don Juan* and *Fernando* we have ever had; and that, in less important occupations, he has never failed to distinguish himself, by an attention to the scene, and all its requisitions, which has dignity in it—for dignity is, assuredly, a sense of duty fully performed. His *Mephistopheles* will not be forgotten in London. The public was well disposed to *encore* every one of his *solos*.

Signor Graziani is a fair *Valentine*, though less good than Mr. Santley. Madame Nantier-Didiée does her best for *Siebel*, though neither she nor Mdlle. Trebelli hits the humour of the romance in the garden-scene, which has, as yet, to be heard in London. Signor Tagliafico, who is a thorough artist, proved as such by his accepting and making great things of small parts, is excellent as *Wagner*.

The success of the opera, the music, the two great singers and the show was superb. Covent Garden has a new stock-piece in its repertory; for we have remarked that, when once accepted, M. Gounod's music grows to a power over its hearers which has the force of a fascination.

Of 'Don Pasquale,' given on Thursday, we may have a word to say next week. If the appearance of Mdlle. Lucca, announced at the commencement of the season, is to be of any value to the theatre or herself, it should take place soon.

HANDEL'S 'L'ALLEGRO.'—It is instructive, in juxtaposition with the most expressive modern stage-music which has been produced for a quarter of a century past, to study how the greatest setter of words that ever lived, when the art was a century younger than now, could deal with Milton's heavenly verse. Considered with this object, Handel's truth and prescience rise on us as surpassingly as his variety. Let a point or two be touched, which may have been overlooked owing to the few opportunities lately afforded of hearing this Cantata. Every one knows the laughing song,—the Pastoral "Let me wander,"—the incomparable melody, "Hide me from day's garish eye,"—but these are only a few gems from a precious chaplet. There is a modulation on the line

To solitary Saturn borne

in the air, "Come, rather, Goddess," felicitous in effect because of its simplicity. Why the chorus "Come, and trip it" should have been set in a minor key is among the puzzles of musical whimsy. The treatment of "Come, but keep thy wonted state," beginning in A flat major, ending in F minor, is noticeable as reversing the progression employed in "Hide me from day's garish eye." "Mirth, admit me of thy crew" and "Sweet bird" are worth considering in company, as showing (what we have elsewhere pointed out) what infinite variety Handel could give to his bird-music. How different here is "The lyric lark," from "sad Philomel"—as widely apart as sunrise from moonlight—and how admirably has the master varied the simplest and best-known figures of his time in his nightingale song, by the phrase to "most musical, most melancholy"—four words which it would be impossible to set again. Then the second part of this pensive *bravura* (for the song is such), "Or missing thee," omitted in the time when the air was more in request than now, is a piece of sky-painting compared with which Haydn's better-known passage from 'The Creation' seems slight, if not theatrical. The passage, "By whispering winds," at the end of the chorus "Or let the merry bells," has only its peer in like diminishing effects to be found in 'Israel' and 'Solomon,' though differing from both. In the chorus "Populous cities," the treatment of the words "and the busy hum of men" is noticeable, because Handel has used almost the identical phrase in two other choruses, as widely distinct in character as possible; one "The Lord gave the word" ('Messiah'), the other "And with the blast of thy nostrils" ('Israel'). In all three the effect is right. So much for the finality of musical expression! These are but a few among the speculations which this interesting and noble Miltonic poem has awakened on returning to it. The interest, however, is placid rather than striking; owing, in part, to the disproportion between the numbers of airs and choruses,—in part, because (not as in 'Acis and Galatea,' not as in 'Alexander's Feast') the music, throughout descriptive, is never dramatic. There is no equivalent for "Wretched lovers," none for "Thais led the way." The matter is worth being studied by those choosing words for a Cantata.

The performance is, in main respects, first-rate. Madame Lind-Goldschmidt sings such music by Handel as she adopts, better than she sings anything else. She was in excellent voice on Wednesday; her "Sweet bird" could not be exceeded.—Madame Lemmens-Sherrington, to whom the larger portion of the 'Allegro' music was given, was naturally inspired to do her best: and that, as we know, is very good.—Miss Lascelles and Messrs. Montem Smith and Weiss were the other singers. The orchestra and chorus were efficient,

—conducted with great skill by Herr Otto Goldschmidt.

CONCERTS.—An omission or two in past notices have to be provided for.—It should have been mentioned that *Signor Roberti*, whose Mass at the Brompton Oratory impressed us favourably, last week gave a concert of his own music, at which, among other pieces, was performed the stringed quartett, adverted to in the former paragraph.—We are now able to speak from more than hearsay of the new Pianoforte Concerto by *M. George Pfeiffer*, executed by him at his concert. It is a satisfactory work, belonging to the eclectic style in vogue among the young Parisian professors, who do not take Beethoven's prolixities and aberrations as the point of departure. The opening of the *solos* in the first *allegro* is seizing—the passages less so—the slow movement is elegant. We are not acquainted with any recent *Concerto* of much greater value, save the one by Herr Ferdinand Hiller, the *adagio* of which is one of the finest and most impassioned things in modern music. At the concert of *Madame and Mdlle. Behr* (two German ladies, who do not rise far above amateur level) we heard *M. Lebouc*, the principal violoncellist of the *Conservatoire* orchestra, in Paris,—a sound and excellent *solo* player; sound, we repeat, because free from that tremulousness of tone and finical falseness of expression, which too largely characterizes the stringed-instrument players of the French school. The sensation excited by *M. Halle's* faultless repetition of Schubert's lovely *Sonata* in B flat, at his last recital, was too great to be passed over. At the *Crystal Palace Concert* the singers were Mdlles. Carlotta Patti and Fricci, Signori Naudin and Ciampi. The favour of Herr Lotte there grows, if that could be, Herr Auer, too, bids fair to take root here; and appears to us a violinist eminently adapted to "English wear."—The *Philharmonic Concerts* are over, and those, even, who support them through thick and thin, and rejoice in the prosperity given to them by the repeated presence of royalty, admit and protest against the inferiority of the performances.—*Miss E. Philp* and *Mdlle. Enquist Biondini* have also given benefit concerts.

STRAND.—A new comedy by Mr. John Brougham has been produced at this theatre with some success. It is entitled 'While there's Life there's Hope,' and has more weight and meaning in its general subject and structure than usually belongs to pieces at this house. There is, indeed, a plot and underplot, slender as may be the connexion between them. The latter has more the appearance of originality than the former, consisting of two precocious lovers who are permitted by their friends to marry before they understand their duties in a new position. *Mr. Lytle de Courcy* (Miss Ada Swanborough) affects the airs of a fop, and soon after marriage smokes in the drawing-room, frequents his club, and commits other matrimonial solecisms offensive to his wife, *Matilda Jane* (Miss Fanny Hughes). The good genius of the family, however, a widow, named *Clara Joylet* (Miss Buffon), gives the latter judicious advice, which the young wife takes, and by affecting submission to her husband entirely conquers him of his bad habits. The same lively widow does a family service to *Adam* and *Rosa Greenleaf* (Mr. Voltaire and Miss L. Thorne). Greenleaf is a laughing country gentleman, who has married an exceedingly young wife, to the detriment of his hypocritical nephew, *Mr. Smiler* (Mr. W. H. Swanborough), who is determined to damage her in old Greenleaf's opinion. A gossiping dentist, *Chatterton Drake* (Mr. G. Honey), comes into possession of a letter from her to an old sweetheart, and the man himself, a dilapidated Australian, *Rupert Wolfe* (Mr. Parselle), soon appears on the scene, with a bundle of similar compositions. The widow Joylet prepares Greenleaf's mind for the information, and the merry old fellow still laughs on. But when Smiler contrives that he shall overhear Wolfe asserting that Rosa's early love was not unconnected with guilt, he is plunged into the deepest sorrow. Luckily, he is destined to overhear another conversation, which reveals the nature of the conspiracy against her, and thus recovers his mental compo-

sure. There is something very inartificial in this contrivance; but this and other defects are compensated by stronger dialogue than is usual in such pieces. The new drama is well acted, and is likely to be frequently performed.

MUSICAL AND DRAMATIC GOSSIP.—Such an occurrence has not taken place on the opera stage since the days when Madame Giulietta Grisi appeared as *seconda donna* to Madame Pasta as the presentation of *Adalgisa* at Her Majesty's Theatre by such a first-class artist as Mdlle. Artôt to the *Norma* of Mdlle. Titiens. The latter lady's superb voice and commanding stature fit her far better for the Druid priestess than for *Gretchen*, the gentle and betrayed, and her admirers count it her grandest personation. Mdlle. Artôt had her usual great success, thus showing once again that a real artist loses nothing by compliance. It is only second-rate persons who cannot afford to concede. Who has forgotten Lablache leading the chorus in 'Lucrezia Borgia,' or Madame Viardot as *Papagena* in 'Il Flauto'? The point is worth marking from time to time,—the motto of the day being "Let me play Thisby too," and its taste to encourage caprices and pretensions.—Mr. Sims Reeves has produced more than his wonted effect in 'Lucia.' In the present state of affairs, this finished and forcible artist should be on the Italian stage.

Since our last notes were offered Madame Ristori has appeared in 'Debora,' an inferior Italian play,—in 'Macbeth,' (with its sleep-walking scene so wonderful though so far different from the Sidonian reading which, with the English, has become religiously classical),—and in 'Adrienne Lecouvreur.' On Monday she will finish her engagement in the part of *Rosmunda*.

M. Thalberg, we are happy to see, is going to give one more last word (we hope one of many) at the Crystal Palace to-day.

Signor Salvatore Marchesi's *solo* historical concert of vocal music is announced for Monday. His specimens will be connected by a lecture written by M. Gevaert, which Mr. Ryder is to read.

There is to be a Choral and Military Festival at Calais on the 19th and 20th of this month.

During these hot days no one goes to the operahouses in Paris, and new singers are accordingly permitted to adventure themselves in old operas carelessly performed, without much expectation on the part of any of them of succeeding. At the Grand Opéra Madame Dory-Rottger has appeared as *Azuena* in the dull French version of 'Il Trovatore'; at the Opéra Comique, Mdlle. Irène Lambert in 'Haydée'—neither lady with any success.

A first singing-festival took place at Edenburg, in Hungary (Dr. Liszt's birth-town), on the 28th and 29th of June. Six hundred singers took part in the performances.—There have been centenary performances to keep the birthday of Méhul. They gave his 'Joseph' at Dreaden, and crowned his bust with laurels. At Givet, his birthplace, more than thirty societies of players and singers came together and held festival in memory of him.

M. Pougín, to whose very agreeable memorials of little known French composers we have more than once adverted, as a series of memoranda which will be found valuable by any one undertaking a history of French Art, is now contributing to the *Gazette Musicale* a monograph on Floquet: whose music, for a time (especially his ballet 'L'Union d'Amour et des Arts,') enjoyed a prodigious favour in the Parisian theatres, till entirely effaced by the irresistible triumph of Gluck's grand musical dramas. It seems to have been *suave*, but slight. He died young: partly out of vexation at the decline of his popularity, partly worn out by debauchery.

M. Reyser's 'Erostrate' is shortly to be produced at the Court Opera-House of Vienna. It first saw the light last year, at Baden-Baden, where the new opera by M. Litolff is now in rehearsal.

Mdlle. Agar, the *Journal des Débats* reports, has successfully appeared in a third classical character—*Andromaque*.

Signor Rossi, an Italian master of our time, who is credited with much sacred music, and an opera or two, whose names, even, have not crossed the Alps, is just dead.

MISCELLANEA

The Suffolk Flints.—This will be thought, perhaps, no improper time to call attention to certain flints which occur, in very large numbers, in the gravel at Seklingham, in Suffolk, and at other points in the same valley, and have been by some classed with the artificially-worked flints from the same local deposit. The elongated and angular forms to which I refer have been spoken of as "cores," from a supposed analogy to those from the cavern deposits and elsewhere: the object of this letter is an attempt to show that the analogy does not exist. Of the Seklingham specimens which I have examined—and they number many hundreds—I am able to say that the better or less rude forms show no definite signs of artificial chipping, and that they pass, by insensible degradation, to forms as ill-shapen as are usual on an ordinary stoneheap. Further, if the "cores" are found in such great profusion, in how much greater abundance might the flakes be reasonably expected to occur. But they either do not occur, or occur very sparingly indeed, as I have never met with any either in the gravel itself or in the very large collections of Seklingham specimens which I have looked over. The origin of the "cores" appears to me to admit of a very simple and satisfactory explanation. If the great tabular masses of flint in the chalk at Seklingham be examined,—such as are exposed in excavations for the gun-flint works,—it will be seen that, while the greater number are perfectly sound, a considerable proportion of them are rotten, breaking up, when disturbed by the pickaxe or thrown down from their bed, into a great number of elongated angular fragments of various sizes, analogous in every respect, save weathering, to the various gradations of the gravel "cores," which it appears to me, by this natural operation, very satisfactorily accounted for. What has been said evidently does not apply to those forms chipped to a point and cutting edge, which are of ordinary occurrence in British and Continental localities, and which are, by general consent, regarded as artificial. At Seklingham, however, it is still, I understand, an open question whether they ever occur in gravel never artificially disturbed; from many careful inquiries of the workmen, I was led to believe that they do actually sometimes occur in the lowermost and, to all appearance, undisturbed beds of the deposit, together with bones, and also that there is a band containing freshwater shells thereabouts. Some of the chipped flints from the gravel, probably the higher beds, are of very singular forms, some roughly spherical an inch or so in diameter, others double-convex, discoid, and of rather larger size, and these pass by gradations to such as exhibit little, if any, apparent design in the chippings.

C. MONTAGU DOUGHTY.

P.S.—There is yet another class of worked flints at Seklingham which, according to the inhabitants, lie scattered broadcast everywhere in the surface-soil. They vary in size, shape and design, but are always rude. A large number are of such a kind as may have been used as missiles, others as spear-heads, and many as weightier weapons. The larger number have surfaces remarkably fresh in appearance, seldom exhibiting such scratches and marks of wear as it might be supposed they would acquire from a long sojourn in the surface-soil, continually torn up by the passage of agricultural implements. And what is very remarkable, not a few are evidently natural forms, which have been extracted from the gravel, and afterwards received a few, and often very few, adaptive chips. If any are forgeries, all are not, since the lesser number, as was implied, exhibit signs of some age: the neighbourhood of gun-flint makers is to be taken into account, as they are, doubtless, abundantly capable of exercising the very small amount of dexterity necessary to the production of any of the forms. The surface worked flints, at any rate, occur in enormous numbers. And it is to be hoped that this interesting and difficult locality will be thoroughly investigated.

Catus College, Cambridge.

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